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THE  
YOUNG MEN'S SINGING BOOK;

A  
Collection of Music for Male Voices.

INTENDED FOR USE IN

COLLEGES, THEOLOGICAL SEMINARIES, AND THE SOCIAL CIRCLE.

CONSISTING OF

PART I.—THE SINGING SCHOOL.

PART III.—CHOIR TUNES.

" II.—GLEES AND PART SONGS.

" IV.—CONGREGATIONAL TUNES.

PART V.—ANTHEMS, CHANTS, ETC.

BY GEORGE F. ROOT,

WITH THE ASSISTANCE OF

LOWELL MASON.

PUBLISHED BY

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Entered, according to Act of Congress in the year Eighteen Hundred and Fifty-five,

BY MASON BROTHERS,

In the Clerk's Office of the District Court of the United States for the Southern District of New York.

288 157

A. E. Mullett.

for W. H. H.

## P R E F A C E .

WE are glad at last to present the long-promised Collection of Music for male voices. Certainly, no singing-book is more needed. The practice which, from a lack of properly arranged music, has been prevalent in our Colleges and Seminaries, and wherever there have been choirs of male voices exclusively, of singing music arranged for mixed voices, is offensive to good taste, and a hinderance to the advancement of music.

It is needless to speak of the classification, or parts, as presented in this book. It is believed that the advantage of such an arrangement will be obvious to all. It is supposed that the congregational tunes will be used in audiences containing mixed voices; but whether so, or not, it is well for all to sing the melody,—and to facilitate this, the melody is printed in large notes, and the other parts in small notes. Should there be an instrument or instruments, the full harmony of course should be given. It will be perceived that the singing-school department is taken from Mr. Lowell Mason's excellent work "THE HALLELUJAH," as also are many of the finest tunes and other pieces.

The CHANTS are mostly taken from "MASON'S BOOK OF CHANTS," and it is recommended that, to many of them, the GLORIA PATRI be chanted as a close instead of the Amen.

G. F. R.

NEW YORK, April, 1855.

# PIECES SUITABLE FOR VARIOUS OCCASIONS.

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# PART FIRST.

## THE SINGING SCHOOL;

OR THE

ELEMENTS OF MUSICAL NOTATION, ILLUSTRATED WITH NUMEROUS EXERCISES, ROUNDS, PART-SONGS, Etc.

BY LOWELL MASON.

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Entered, according to Act of Congress, in the year 1854, by MASON BROTHERS, in the Clerk's Office of the Southern District of New York.

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### CHAPTER I. INTRODUCTORY.

PROPERTIES OF TONES—DEPARTMENTS IN THE ELEMENTS OF MUSIC.

§ 1. A TONE (musical sound) has three essential properties—LENGTH, PITCH, and POWER.

§ 2. Hence, elementary musical instruction is naturally divided into three departments:

1. RHYTHMICS, treating of the length of tones,
2. MELODICS, treating of the pitch of tones.
3. DYNAMICS, treating of the power of tones.

### CHAPTER II. RHYTHMICS.

MEASURES—BARS—NOTES—RESTS.

§ 3. *Measures.* The length of tones is measured by a division of time into equal portions; these portions of time are called MEASURES, or PARTS OF MEASURES.

§ 4. *Measures expressed; counting and beating time.* Measures and parts of measures may be manifested or expressed as follows: first, *to the ear*, by counting; second, *to the eye*, by motions of the hand called BEATS, or BEATING TIME.

§ 5. *Double Measure.* A measure having two parts is called DOUBLE MEASURE, or TWO-PART MEASURE.

§ 6. *Manner of beating time.* In beating time in double measure, a

downward beat is usually made for the first part of a measure, and an upward beat is made for the second part of a measure.

§ 7. *Accent.* The first part of a measure should usually be accented, the second unaccented.

NOTE.—While it is important that rhythmic accent may be observed, its constant automatic, or drumlike recurrence is stiff, ungraceful, and repulsive to good taste. Such an accent belongs mostly to music of an inferior character, or that which makes its appeal to the mere external sense. The march and the dance are much dependent upon it, though in the better forms of these classes of music, it is often concealed by higher properties, for a short time or as long as the feet may be trusted without it. Rhetorical accent or emphasis, or that which belongs to emotion, expression, or to poetical thoughts or ideas, on the contrary, is essential to a tasteful or appropriate performance, and should receive much attention. The rule, therefore, which has just been given, is one to which there are many exceptions.

§ 8. *Signs of Measures—Bars.* Measures are represented by inter-spaces between vertical lines, or BARS. Bars mark the boundaries of measures.

NOTE. The term bar is often used to designate a measure.

§ 9. *Signs of Tones.* Tones (musical sounds) are represented by characters called NOTES.

NOTE.—The word tone is always used in this work to signify a musical sound. The word note is never used to signify a musical sound, but always to signify a character representing a musical sound. A tone may be heard but not seen; a note may be seen but not heard.

§ 10. *Signs of Silence.* Silence is indicated by characters called RESTS.

EXAMPLE OF MEASURES, BARS, NOTES AND RESTS.

Measure.	Bar.	Measure.	Bar.	Measure.	Bar.	Measure.	Bar.
↑    ↑		↘    ↘		↑    ↑		↘    ↘	
Notes.		Rests.		Notes.		Rests.	

§ 11. *Double Bars.* Double Bars are used as closing characters, or as indicating the end of a phrase, section, line, or period of music or of poetry.

## CHAPTER III.

### MELODICS.

#### THE SCALE—ITS NAMES AND SIGNS.

§ 12. *The Scale.* Musical sounds, or tones, when considered with respect to the relation that exists between them, are arranged in a certain series called THE SCALE; thus the scale is a succession of eight tones, in a certain order of relative pitch.

NOTE 1.—The word Scale is from the Latin *Scala*, meaning a ladder. The Scale is a musical ladder.

NOTE 2.—The Scale, *melodically* considered, consists of eight sounds; but when considered with respect to *harmony*, of only seven sounds: the Scale consists of eight sounds, but seven sounds only are necessary to constitute a *key*.

§ 13. *Names of the tones of the scale.* The tones of the scale are named from the name of numbers, beginning with the lowest, thus:

ONE, TWO, THREE, FOUR, FIVE, SIX, SEVEN, EIGHT.

NOTE.—Observe that the names are not *first*, *second*, and *third*, nor are they No. 1, No. 2, and No. 3, but are, as above stated, ONE, TWO, THREE, FOUR, and so on.

§ 14. *The Staff.* The relative pitch of tones is represented by a character called THE STAFF.

§ 15. *Notes.* Notes represent the length of tones, and also the order of their succession. (Sec § 9.)

§ 16. *Degrees of the Staff.* Each line, and each space of the Staff, is called a DEGREE; thus the staff contains nine degrees, counted upwards from the lowest, there being five lines and four spaces.

NOTE.—The word degree as applied to the Staff, is used to mean *point*, *place*, or *position*; thus there are nine degrees or places on which notes may be written, or on which tones may be represented. The word is also used in connection with the Scale; thus the Scale is said to proceed by successive degrees, or *di grado*.

§ 17. *Added Lines and Spaces.* The compass of the Staff may be extended by additional lines above or below, called ADDED LINES, or LINES ABOVE, or LINES BELOW, or SPACES ABOVE, or SPACES BELOW. Added lines are also sometimes called LEGER LINES.



§ 18. *Syllables.* In elementary singing-exercises, or as helps to beginners, the following syllables are used in connection with the tones of the scale, and are applied to them, as follows :

<i>Scale names,</i>	One,	two,	three,	four,	five,	six,	seven,	eight.
<i>Syllables as written,</i>	Do,	Re,	Mi,	Fa,	Sol,	La,	Si,	Do.
<i>Syllables as pronounced,</i>	Doe,	Ray,	Mee,	Fah,	Sol,	Lah,	See,	Doe.

§ 19. *The Scale represented on the Staff.* The Scale may be represented on the Staff by notes in various positions; thus the note representing the tone *one* may be written on either line or space; but when the place of this note is fixed, notes representing the other tones must follow in their proper order.

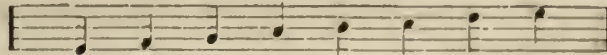
*NOTE.*—The pupils should understand that the Scale has not necessarily any particular position or location on the Staff, but that the note representing the tone *one* may be written upon any of its degrees.

§ 20. *Absolute Pitch Letters.* Absolute pitch, or the pitch of tones independent of scale relationship, is indicated by letters, as A, B, C, D, E, F, G.

§ 21. *C as one of the Scale. Key of C.* In the first steps of musical study, C is taken as the pitch of the tone *one*, or as the basis of the scale, and the scale is then said to be in the key of C. The order of the scale-tones in the key of C is thus: C, D, E, F, G, A, B, C. C is one, D is two, E is three, F is four, G is five, A is six, B is seven, and C is eight.

## EXAMPLE.

The scale represented on the staff, with the names and pitch of its tones, and their appropriate syllables.



<i>Names.</i>	One,	two,	three,	four,	five,	six,	seven,	eight.
<i>Pitch.</i>	C,	D,	E,	F,	G,	A,	B,	C.
<i>Syllables.</i>	Do,	Re,	Mi,	Fa,	Sol,	La,	Si,	Do.

*NOTE.*—The word *key* is used in this connection to signify the relationship of tones. Seven tones are required to constitute a tone-family, or a key; thus the key of C consists of the sounds C, D, E, F, G, A, and B.

§ 22. *Common positions of the Scale as represented on the Staff.* There

are two positions in which it is common to represent the C scale on the Staff. In the first, the note representing the tone *one* is placed on the *added line below*; in the second, the note representing the tone *one* is written on the *second space*.

§ 23. *Clefs.* To determine the position and pitch of the scale as represented on the Staff, one of the letters is used as a sign or guide, and when thus used is called a CLEF.

*NOTE.*—Clef is a French word signifying *key*; thus the chief-letter is a key or guide to the manner of representing pitch on the Staff.

§ 24. *Clef-letters.* The letters commonly used as Clefs are F and G.

*NOTE.*—The letter C is also taken for a Clef, and when thus used it has three positions, but since it is not much used in this country, and is gradually going out of use in Germany and England, it is not thought necessary to explain it here.

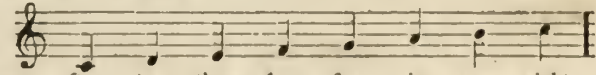
§ 25. The *F Clef* is placed upon the *fourth line*, and determines the pitch of that line to be F; consequently C, or one of the C scale must be represented by the second space.

§ 26. The *G Clef* is placed upon the *second line*, and determines the pitch of that line to be G; consequently C, or one of the C scale must be represented by the added line below.

*NOTE.*—It should be understood that a Clef is merely a letter differing in shape from its ordinary form.

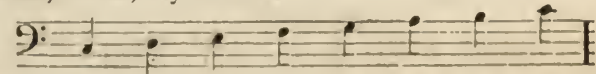
## EXAMPLES.

The Scale, G Clef, key of C.



<i>Names.</i>	One,	two,	three,	four,	five,	six,	seven,	eight.
<i>Pitch.</i>	C,	D,	E,	F,	G,	A,	B,	C.
<i>Syllables.</i>	Do,	Re,	Mi,	Fa,	Sol,	La,	Si,	Do.

The Scale, F Clef, key of C.



<i>Names.</i>	One,	two,	three,	four,	five,	six,	seven,	eight.
<i>Pitch.</i>	C,	D,	E,	F,	G,	A,	B,	C.
<i>Syllables.</i>	Do,	Re,	Mi,	Fa,	Sol,	La,	Si,	Do.

*Elementary Exercises 1 to 4* may now be introduced.

## CHAPTER IV.

## RHYTHMIC CLASSIFICATION.

## PROLONGED TONES—PRIMITIVE AND DERIVED FORMS OF MEASURE.

§ 27. *Prolonged Tones.* A tone may be prolonged so as to occupy two parts of a measure, or both parts of double measure, and thus a new form of measure is obtained or derived from the first form of measure.

*Elementary Exercises, 5 to 7.*

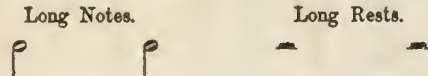
§ 28. *Primitive form of Measure.* The first form of measure may be called, THE PRIMITIVE FORM OF MEASURE.

§ 29. *Derived form of Measure.* The second form of measure may be called, THE DERIVED FORM OF MEASURE.

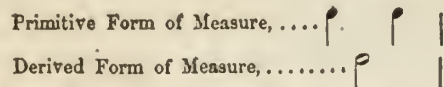
§ 30. Derived forms of measure are obtained from primitive forms, by uniting the different parts of a measure.

§ 31. *Long Note.* The prolonged tone is represented by a note differing in form from that which has been already introduced, and this note has also a corresponding rest.

## EXAMPLE I.



## EXAMPLE II.



## CHAPTER V.

## RHYTHMICS.

## TRIPLE MEASURE.

§ 32. A measure may have three parts: such a measure may be described by counting *one, two, three*; or by beating *downward beat, hither beat, and upward beat*.

§ 33. A measure with three parts is called TRIPLE MEASURE.

§ 34. *Accent.* Triple Measure receives an accent on the first part of the measure.

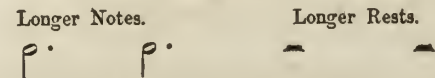
§ 35. Derived forms of measure are obtained in Triple Measure on the same principle as in Double Measure.

§ 36. When the derived form is obtained by the union of the first and second parts of a measure, it is called the FIRST DERIVATIVE; when it is obtained by the union of the first, second, and third parts, it is called the SECOND DERIVATIVE.

§ 37. When in a derived form of measure the union of the parts commences with the *first* part, the derivative is said to be in the FIRST CLASS; when the union of the parts commences with the *second* part, the derivative is said to be in the SECOND CLASS.

§ 38. The longer tone, occupying three parts of a measure, is represented by a note of a different form from the two previously introduced; this may be called the longer note.

## EXAMPLE I.



EXAMPLE II.

Primitive and derived forms in Triple Measure.

	First Class.	Second Class.
Primitive,		
First Derivative,		
Second Derivative,		

§ 39. Figures are used to designate the kind of measure; thus, the figure 2 denotes Double Measure, and the figure 3 denotes Triple Measure.

*Elementary Exercises, 8 to 15.*

## CHAPTER VI.

### RHYTHMICS.

#### FOUR PART MEASURE.

§ 40. A measure may have four parts: such a measure may be described by counting *one, two, three, four*; or by beats, thus, *downward beat, hither beat, thither beat, upward beat*.

§ 41. Four part measure is called QUADRUPLE MEASURE, and is marked by the figure 4.

§ 42. *Accent.* Quadruple Measure is accented principally on the *first* part, and slightly on the *third* part of the measure.

NOTE.—See Section 7.

§ 43. Derived forms of measure are obtained in Quadruple Measure on the same principle as in Double Measure.

NOTE.—See Section 20

§ 44. When in a derived form of measure, the union commences with the third part, it is said to be in the THIRD CLASS.

NOTE.—See Section 37.

§ 45. When a tone is prolonged so as to occupy four parts of a measure, it is represented by a note of different form from those already introduced, which may be called the longest note.

EXAMPLE I.

Longest Notes.	Longest Rests.

NOTE.—It will now be convenient to drop the names which have heretofore been used to designate tones of different length, and their corresponding notes, and to substitute for them these which are commonly used.

EXAMPLE II.

Notes and Rests with their names.

Notes.	Rests.	Names.
		Quarter Note, or Rest. Crotchet.
		Half Note, or Rest, Minim.
		Three-quarters. Dotted Minim.
		Whole Note, or Rest. Semibreve.

NOTE.—The Double Note (Breve) is also sometimes used .

§ 46. Primitive and derived forms in Quadruple Measure.

EXAMPLE.

	First Class.	Second Class.	Third Class.
Primitive,			
First Derivative,			
Second Derivative,			
Third Derivative,			

\* Syncope.

† An irregularity in Classification.

§ 47. When a tone commences on an *unaccented* part of a measure, and is continued on an *accented* part of a measure, it is called a SYNECOPE, or



**SYNCOATED TONE**, and the note representing it is called a **SYNCOATED NOTE**.

**NOTE.**—Syncope, from two Greek words signifying "I cut," or "to cut." A Syncope *cuts into*, or breaks up, or contradicts the regular order of accent.

§ 48. A syncopated tone should always receive an accent.

**NOTE.**—See Syncopes represented in the foregoing example, second class, first and second derivatives.

*Elementary Exercises, 16 to 30.*

## CHAPTER VII.

### MELODICS.

#### SKIPS.

§ 49. A melody or tune may proceed not only by the regularly successive steps or degrees of the scale, (*di grado*), but also by skips, (*di salto*.)

§ 50. The easiest and most natural skips are those which occur between the tones *one, three, five and eight*.

**NOTE 1.**—The pupils should be exercised on these tones, or in skipping from one to another until they become so familiar with them as to name them when they hear them, or to produce them when they are named or called for by the teacher.

**NOTE 2.**—It is not intended here to lead the pupils to the investigation of intervals, but rather to prepare for that work by enabling them to pass *di salto* from any given tone of the scale to any other with some degree of ease and certainty.

*Elementary Exercises, 31 to 36.*

§ 51. The following changes may be produced with the tones *one, three, five and eight*.

**NOTE.**—In the following table figures are used to indicate the names of tones.

1	3	5	8	3	1	5	8	5	1	3	8	8	1	3	5
1	3	8	5	3	1	8	5	5	1	8	3	8	1	5	3
1	5	3	8	3	5	1	8	5	3	1	8	8	3	1	5
1	5	8	3	3	5	8	1	5	3	8	1	8	3	5	1
1	8	3	5	3	8	1	5	5	8	1	3	8	5	1	3
1	8	5	3	3	8	5	1	5	8	3	1	8	5	3	1

*Elementary Exercises, 37 to 43.*

**NOTE.**—The order in which the remaining tones of the scale are introduced is not supposed to be important. The following is in accordance with the example of some of the best German teachers.

§ 52. *Seven.* The tone seven naturally leads to eight; or after seven the ear desires or expects eight; eight, therefore, will serve as a guide to seven. Think of eight, and it will be easy to sing seven.

**NOTE.**—The pupil may be made to appreciate this by singing the ascending scale, and stopping with seven.

*Elementary Exercises, 44 to 45.*

§ 53. *Four.* Four naturally leads to three, or after four the ear desires or expects three; three, therefore will serve as a guide to four. Think of three, and it will be easy to sing four.

**NOTE 1.**—The pupil may be made to appreciate this by singing the descending scale, and stopping with four.

**NOTE 2.**—The natural progression of seven to eight, and of four to three, will also be made clear by dividing the class, and causing them to sing together, with many repetitions, as follows:

*First Class*.....7 8 4 3  
*Second Class*.....4 3 7 8

*Elementary Exercises, 46 to 49.*

§ 54. *Two.* One or three will guide to two.

*Elementary Exercises 50 and 51.*

§ 55. *Six.* Five will guide to six. *Elementary Exercises 52 to 55.*

## CHAPTER VIII.

### MELODICS.

#### EXTENSION OF THE SCALE AND CLASSIFICATION OF VOICES.

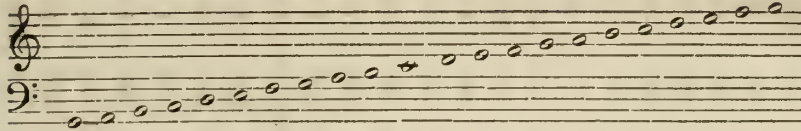
§ 56. When tones higher than eight are sung, eight is to be regarded not only in its relation to the tones below it, but, also, as one of an upper scale.

*Elementary Exercises 56 to 61.*

§ 57. When tones lower than one are sung, one is to be regarded, as, also, eight of a lower scale.

*Elementary Exercises 62 and 63.*

§ 58. The whole vocal compass, or extent from low to high, may be thus represented :



NOTE 1.—Several tones may be added, either above or below, by cultivation.

NOTE 2.—The true pitch or relation of male and female voices should be clearly illustrated and explained in this connection. When this is understood, there can be no objections to the Bass and Tenor singing the lessons in the G clef, or to the Treble and Alto singing from the F clef, although the former may sing as heretofore, an octave lower, and the latter an octave higher, than the actual pitch represented.

§ 59. The human voice is naturally divided into four classes :

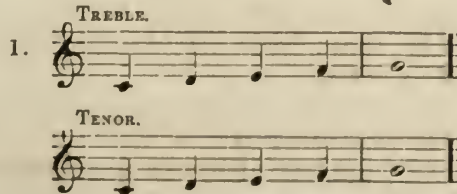
1. Low male voices, **BASE**.
2. High male voices, **TENOR**.
3. Low female voices, **ALTO**.
4. High female voices, **TREBLE**.

NOTE.—Besides the above, there are other distinctions, as **BARYTONE**, between the Bass and Tenor, and **MEZZO SOPRANO**, between the Alto and Treble. The Treble is often called **SOPRANO**.

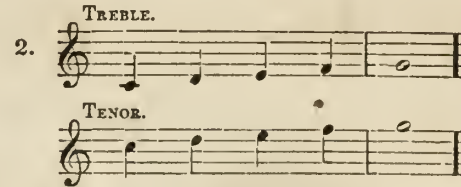
§ 60. The F clef is used for Base, the G clef is used for Tenor, Alto, and Treble, but when used for Tenor it denotes G an octave lower than when used for Treble or Alto.

NOTE.—This different use of the G clef for Tenor, and for Alto or Treble, should be clearly illustrated and explained.

Examples illustrating the two uses of the 'G' clef :

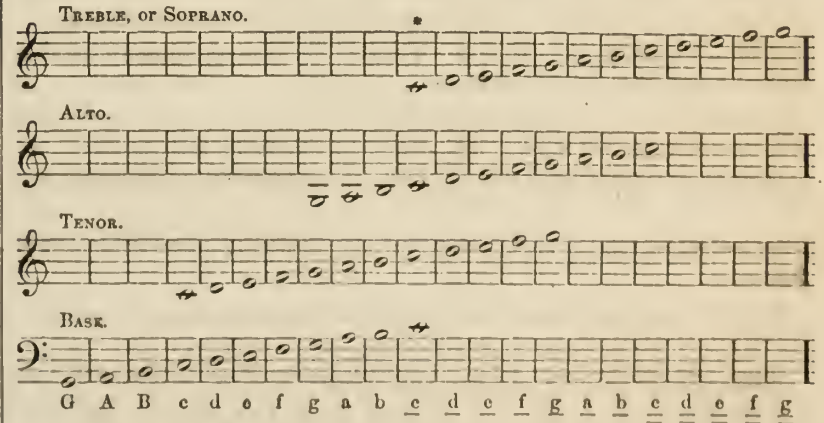


The preceding examples, although they appear the same to the eye, are in reality, or to the ear, an octave apart, the Tenor being an octave below the Treble.



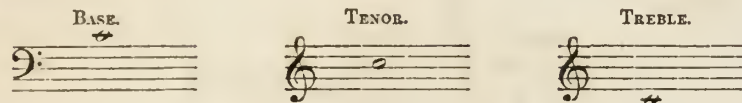
The above examples, although they appear different to the eye, are in reality, or to the ear, the same.

3. Examples illustrating the usual compass of the different classes of voices, the use of the clefs, and the relation of the different parts :

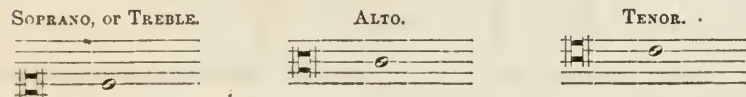


\* This once marked small c, being about the centre both of the vocal and also of the great or instrumental scale, is called the middle c.

4. Examples of the representation of the same tone by the use of the different clefs:



So, also, the same tone is represented by the C clef, as follows:



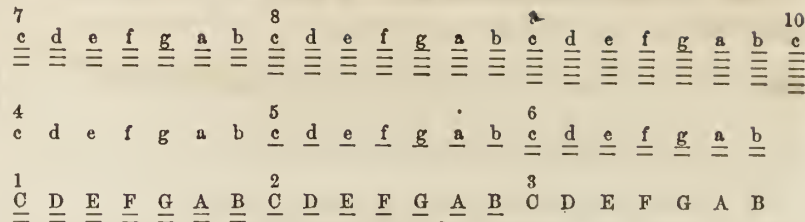
§ 61. To distinguish between the different tones denoted by the same letter, capital and small letters, together with marks above or below them, are used. Thus, in the above example, the lowest three notes are designated by *capital letters*; and the tones represented by them are called capital, or great G, or great A, and great B. The notes in the next octave beginning with *c*, (with the exception of the upper one, which is considered as one of the octave above,) are designated by *small letters*, and the tones are called *small c*, *small d*, *small e*, &c. The notes in the next octave, (with the exception of the upper one,) are designated by *once-marked small letters*, and the tones are called *once-marked small c*, *once-marked small d*, &c. The notes belonging to the next octave, are designated by *twice-marked small letters*.

NOTE.—The G clef, when used for Treble or Alto, or for instruments, signifies g, but when used for male voices it signifies g.

§ 62. The great scale of sounds, including the whole compass of tones appreciable by the human ear, consists of about nine octaves, about one-third of which, from G to g, are within the range of the human voice.

§ 63. The system of noting or designating the tones of the great scale, is the same as that mentioned at § 61, or as follows:

#### EXAMPLE.



NOTE.—Read the above, beginning with C, marked 1, or in the order suggested by the figures, at the commencement of each successive series, or octaves.

#### EXPLANATION.

- 1, C.—This is the lowest sound produced by an Organ, and it can be obtained from no other instrument. It requires a pipe thirty-two feet long.
- 2, C.—This is the lowest C on the Piano-forte. It requires an organ-pipe sixteen feet long.
- 3, C.—This is called *the great C*. It is the lowest sound on the Violoncello, and it requires an organ-pipe eight feet long.
- 4, c.—Called *small c*. Written on the second space, Bass clef, and requires an organ-pipe of four feet.
- 5, c.—*Middle c*. Added line above, F clef, and added line below, G (Treble) clef. It requires a pipe of two feet.
- 6, c.—This is the c represented on the third space, G (Treble) clef. It requires an organ-pipe one foot long.
- 7, c.—Second added line above, Treble clef. Produced by an organ-pipe one-half of a foot long.
- 8, c.—Written on the space above the fifth added line above. Produced by an organ-pipe one-fourth of a foot long.
- 9, c.—Highest c on the Piano-forte. Produced by an organ-pipe of one-eighth of a foot long.



A note to represent the lowest C in the above described great Scale of Sounds, or  $\underline{\underline{C}}$ , must be written on the ninth added line below the Staff, F clef; and a note to represent the highest c, or c, must be written on the space above the twelfth added line above the Staff, G (Treble) clef.

## CHAPTER IX.

### MELODICS.

#### INTERVALS.

**NOTE.**—A true knowledge of intervals can only be communicated through the ear. Names, definitions, or illustrations, may be given while the pupil obtains no correct idea of the thing itself, which can only be acquired by a careful listening to tones and comparison of them. The ear alone can appreciate or measure intervals. The subject is one which cannot be understood until the ear has been considerably trained; this is the reason why it has not been presented earlier in this course. After intervals have been taught, the following definitions will be easily understood.

§ 64. The difference of pitch between any two tones, is called AN INTERVAL. Thus, the difference of pitch between one and two is an interval.

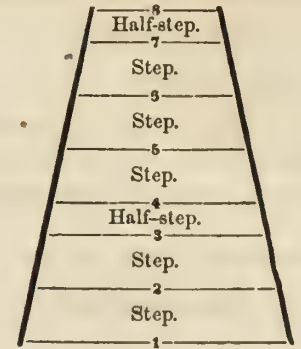
§ 65. In the regular succession of the tones of the scale, there are two kinds of intervals, larger and smaller.

§ 66. The larger scale-intervals are called STEPS; and the smaller scale-intervals are called HALF-STEPS.

§ 67. The intervals of the scale occur in the following order:—between one and two, a *step*; between two and three, a *step*; between three and four, a *half-step*; between four and five, a *step*; between five and six, a *step*; between six and seven, a *step*; and between seven and eight, a *half-step*.

**NOTE.**—The terms *tone* and *half-tone* are in common use to designate these intervals; but as the application of the same word both to sounds and intervals is inconvenient, the discontinuance of the term *tone* and *half-tone* is recommended, especially in teaching. As the word *ladder* (scale) is used for designating the series of tones called the scale, it is quite natural to carry out the figure, and borrow from the ladder the terms by which to designate scale-intervals.

Illustration of the musical ladder, with its rounds and steps, or tones and intervals.



## CHAPTER X.

### RHYTHMICS.

#### SEXTUPLE AND MIXED MEASURES.

§ 68. A measure having six parts, is called SEXTUPLE MEASURE; as, *one, two, three, four, five, six*; or, *downward beat, downward beat, hither beat, thither beat, upward beat, upward beat*.

§ 69. A measure having six parts, is also often described by two specific counts or beats; it is then called COMPOUND MEASURE.

§ 70. Measures may also have *nine* or *twelve* parts, or more or less. But it is not supposed to be necessary to give explanations or illustrations of these, since, if the pupil is well grounded in the kinds already mentioned, he need not apprehend difficulty in any other form which may be found.

*Elementary Exercises, 65 to 67.*

## CHAPTER XI.

## MELODICS.

## THE MINOR SCALE.

§ 71. In addition to the scale already explained, (Section 12,) there is another Scale, differing from that in the relation or succession of its tones, or in the order of its intervals, called the MINOR SCALE; it is the *soft* Scale of the Germans.

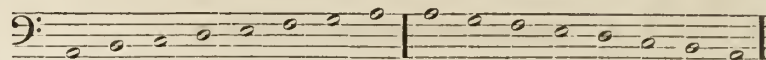
NOTE.—The Scale which has already been explained, based on C, or of which C is one, may now be called the MAJOR SCALE.

§ 72. The natural Minor Scale is based upon A, or upon six of the Major Scale.

NOTE.—The term natural is used here to indicate that the tones of which this Scale is composed are the same as those belonging to the Scale already explained.

## EXAMPLE.

The natural Minor Scale represented in notes, with the names of its tones, their pitch, and the syllables applied to them in Solfaing.



Names, One, two, three, four, five, six, seven, eight. Eight, seven, six, five, four, three, two, one.

Pitch, A, B, C, D, E, F, G, A. A, G, F, E, D, C, B, A.

Syllables, La, si, do, re, mi, fa, sol, la. La, sol, fa, mi, re, do, si, la.

NOTE.—The explanation here given refers to the *natural* Minor Scale only; the *artificial* Minor Scale will be explained in the Second Course.

*Elementary Exercises, 68 to 72.*

## SECOND COURSE.

## CHAPTER XII.

## RHYTHMICS.

## DIVIDED PARTS OF A MEASURE.

§ 73. The parts of a measure may be divided so that two tones shall occur on one part, and the measure is then said to be in COMPOUND FORM. The form of measure heretofore explained may be called SIMPLE FORM.

§ 74. Compound form of measure may be either *primitive* or *derived*.

§ 75. Notes representing these shorter tones, as in compound primitive form of measure, are called EIGHTHS or QUAVERS.

## EXAMPLE.



NOTE.—The principle of derivation and classification already explained, may be carried out in compound form of measure, if the teacher thinks it best. If it be thoroughly and practically understood, it affords a certain standard or principle by which the musical performer may be carried through the most difficult rhythmic combinations with certainty. The principle is simply this: The primitive form of a measure, or the primitive part of a measure, is always to be taken as the standard of measurement. This cannot fail to solve any rhythmic problem that may occur. The common mode of beating to indicate the measurement of sounds, is quite uncertain. Hence, a good conductor of an orchestra is frequently observed to indicate with his *baton*, the primitive form of the measure, and this although he may know nothing of this principle of classification. This fact shows that the principle is a natural one, and one that fails not to accomplish its end. Whether the terms here used be adopted or not, the principle should be understood, the thing itself must be practically known, or there can be no certainty of correct time.

*Elementary Exercises, 73 to 88.*



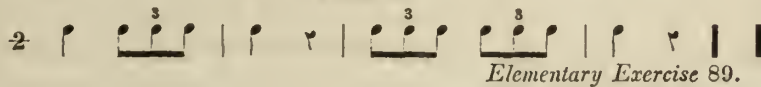
## CHAPTER XIII.

## RHYTHMICS.

## TRIPLETS.

§ 76. A part of a measure may be so divided as to be occupied by three tones. Such divisions or parts of measures are called TRIPLETS. The notes representing Triplets are generally marked by the figure 3.

## EXAMPLE.



## CHAPTER XIV.

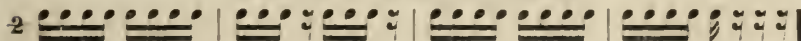
## RHYTHMICS.

## COMPLEX FORMS OF MEASURE, AND THEIR CORRESPONDING NOTES AND RESTS.

§ 77. A part of a measure may be occupied by four tones; such tones are represented by notes called SIXTEENTHS, or SEMIQUAVERS.

§ 78. When four tones occur in a single part of a measure, the measure is said to be in COMPLEX FORM.

## EXAMPLE OF NOTES AND RESTS.



NOTE.—A further explanation of Rhythmic Classification may be obtained from the "The Boston Academy's Manual of Instruction."

*For illustrations, see Vocalizing Exercises.*

§ 79. A still further division of parts of measure may be made so as to introduce THIRTY-SECONDS and SIXTY-FOURTHS.

## EXAMPLE OF NOTES AND RESTS.



## CHAPTER XV.

## RHYTHMICS.

## VARIETIES OF MEASURE.

§ 80. Either of the different kinds of notes may be taken to represent the primitive form of measure, simple or compound. Thus the primitive form in any kind of measure may be represented, by Whole Notes, Halves, Quarters, Eighths, or Sixteenths.

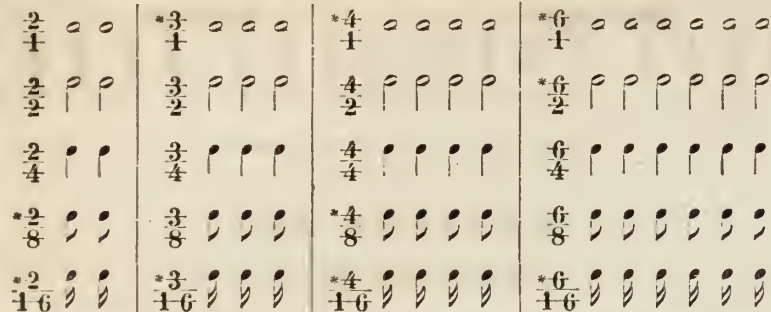
§ 81. The different representations or signs of measure arising from the use of the different notes as primitive forms, are called VARIETIES OF MEASURE.

NOTE.—Varieties of measure merely furnish different signs for the same thing. To the ear they are all the same, to the eye only do they differ; the movement or degree of quickness depending not in the least on the kind of notes, which represent no positive, but only a relative length of sound. The different varieties are unimportant, but are in common use.

§ 82. There may be as many varieties in all the different kinds of measure, as there are kinds of notes.

§ 83. As figures are used to distinguish the *kinds* of measure, so also they are used to distinguish the *varieties* of measure. When used for both purposes, the two figures are written as in the representation of fractions, the number of parts on which the *kind of measure* depends being indicated by the numerator; and the kind of note used on each part on which the *variety of measure* depends being indicated by the denominator.

## EXAMPLE OF DIFFERENT VARIETIES OF MEASURE.



\* Seldom used.

*Elementary Exercises, 90 and 97.*

## CHAPTER XVI.

## MELODICS.

## THE CHROMATIC SCALE.

§ 84. Between those tones of the Scale which form the interval of a step, an intermediate-tone may be introduced: thus, intermediate-tones may occur between one and two, two and three, four and five, five and six, and six and seven; but not between three and four, and seven and eight, because the intervals between these tones are already half-steps, and these are the smallest practicable intervals known in the musical system.

§ 85. The intermediate-tones are named from the scale-tones between which they occur, with the addition of the word SHARP or FLAT prefixed or suffixed, to distinguish the names of the former from those of the latter. Thus the intermediate-tone between one and two, or between C and D, may be named from either of these; if named from one, the word sharp is prefixed, and it is called SHARP-ONE; if named from two, the word flat is

fixed, and it is called FLAT-TWO; again, if named from C, the word sharp is suffixed, and it is called C-SHARP; or, if named from D, the word flat is suffixed, and it is called D-FLAT. The same principle is applied to the naming of all the other intermediate-tones.

NOTE.—The word sharp, as here used, as a name for a tone, signifies higher; thus, by sharp-one is meant a tone higher than one, yet not so high as two; again, the word flat, when used as the name of a tone, signifies lower; thus, by flat-two is meant a tone which is lower than two, yet not so low as one.

§ 86. An intermediate-tone is represented by a note on the same degree of the staff as is the scale-tone from which it is named; thus, the tone named sharp-one is represented on the same degree of the staff as is the tone named one, but with a character prefixed to the same degree of the staff, called a SHARP ( $\sharp$ ). So also the tone named flat-two is represented by a note on the same degree of the staff as is the tone named two, but with a character prefixed to the same degree of the staff, called a FLAT ( $\flat$ ).

NOTE.—It will be observed that the words sharp and flat are used both as names of tones, and as names of characters, signs, or marks of notation.

§ 87. A Scale consisting of thirteen tones, including the eight scale-tones and the five intermediate-tones, having twelve intervals of a half-step each, is called THE CHROMATIC SCALE.

NOTE.—Chromatic. From a Greek word signifying color. It is said that the intermediate or Chromatic tones were formerly represented by notes written with colored ink, and hence the name. The term may also have a figurative meaning, since chromatics in music, expressive of various degrees of intensity of feeling, may be regarded as analogous to light and shade, or coloring in painting.

§ 88. The Scale which was first described (Section 12) is called THE DIATONIC SCALE. The Minor Scale (Section 71) is also Diatonic.

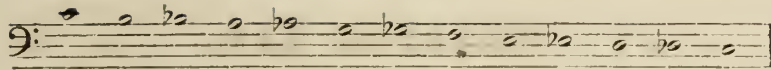
NOTE.—Diatonic. From two Greek words, signifying *through the tones*, or *from tone to tone*.

## EXAMPLE.

The Chromatic Scale represented.

ASCENDING.

Names	One,	sharp one,	two,	sharp two,	three,	four,	sharp four,	five,	sharp five,	six,	sharp six,	seven,	eight.
Pitch	C,	C $\sharp$ ,	D,	D $\sharp$ ,	E,	F,	F $\sharp$ ,	G,	G $\sharp$ ,	A,	A $\sharp$ ,	B,	C.
Syllables	Do,	di,	re,	ri,	mi,	fa,	fi,	sol,	si,	la,	li,	si,	do.



Eight, seven, flat- seven, six, flat- six, five, flat- five, four, three, flat- three, two, flat- two, one.  
 C, B, B $\flat$ , A, A $\flat$ , G, G $\flat$ , F, E, E $\flat$ , D, D $\flat$ , C.  
 Do, si, se, la, le, sol, se, fa, mi, me, re, ra, do.

NOTE.—The letter i should always receive the sound of ee in the above syllables: thus Di is pronounced Dee. Ri is pronounced Ree. &c. Again, the letter e should always receive the sound of the English long a, so that Se is pronounced Sā, Le is pronounced Lā, &c.

§ 89. The characters called sharps and flats continue their significance throughout the measure in which they occur, and also from measure to measure, when the same tone is repeated, or until canceled by a note written upon some other degree of the staff.

NOTE.—The teacher should be careful to cause his pupils to understand that C $\sharp$  is not C raised or elevated, and that D $\flat$  is not D lowered or depressed, but that the tone C $\sharp$  or D $\flat$  (by which ever name it may be called) is an independent tone, being in pitch between C and D. It is not possible to elevate or to depress the pitch of a tone. Absolute pitch is, of course, unalterable.

§ 90. Sharps and flats are canceled, or their significance is terminated, by a sign called a NATURAL ( $\natural$ ).

NOTE 1.—The name of this character is an unfortunate one, since its tendency is to mislead the pupil. It signifies not that one tone is in fact more natural than another—indeed, it does not apply to the tone, but merely to the previous mark, (flat or sharp,) showing that its significance is now at an end.

NOTE 2.—The teacher is advised never to use the term natural in connection with the names of tones, or to speak of C natural, B natural, or natural one, natural four, &c., but to say simply C, or D, or E, or one, or four, &c. C $\sharp$  is just as natural a tone as is C, and so of all the tones of the Chromatic Scale, one is as natural as another, and a little child who chooses the pitch of a song, is as likely to commence with C $\sharp$  as with C, &c.

*Elementary Exercises, 99 to 110.*

## CHAPTER XVII.

### MELODICS.

#### DIATONIC INTERVALS.

§ 91. In addition to the scale-intervals, or to the intervals belonging to the scale in its regular progression, called steps and half-steps, there are

also other intervals occasioned by a departure from the regular scale-order, or by skipping: as THIRDS, FOURTHS, FIFTHS, SIXTHS, SEVENTHS, and OCTAVES.

§ 92. Intervals are always reckoned from the lower tone upwards, unless otherwise expressed.

#### DIATONIC INTERVALS.

NOTE.—Diatonic, because they are produced by skips in the diatonic scale.

§ 93. Two tones, being the same pitch, are called UNISON, or said to be in UNISON.

§ 94. The interval between one and two, or two and three, or between any tone and the tone that is represented on the degree of the staff next above it, is called a SECOND.

NOTE.—Seconds are intervals of the same magnitude as steps and half-steps.

§ 95. The interval between one and three, or between two and four, or between any tone and the tone that is represented on the third degree of the staff, inclusive, above it, is called a THIRD. *Elementary Exercise, 111.*

§ 96. The interval between one and four, or between two and five, is called a FOURTH. *Elementary Exercise, 112.*

§ 97. The interval between one and five, or between two and six, is called a FIFTH. *Elementary Exercise, 113.*

§ 98. The interval between one and six, or between two and seven, is called a SIXTH. *Elementary Exercise, 114.*

§ 99. The interval between one and seven, or between two and eight, is called a SEVENTH. *Elementary Exercise, 115.*

§ 100. The interval between one and eight, or between two and nine, (or two of the next series,) is called an OCTAVE.

*Elementary Exercise, 116.*



## CHAPTER XVIII.

## MELODICS.

## MAJOR AND MINOR INTERVALS.

§ 101. *Seconds.*

1. A second consisting of a *half-step*, is a MINOR (small) SECOND.
2. A second consisting of a *step*, is a MAJOR (great) SECOND.

§ 102. *Thirds.*

1. A third consisting of a *step* and a *half-step*, is MINOR.
2. A third consisting of *two steps*, is MAJOR.

§ 103. *Fourths.*

1. A fourth consisting of *two steps* and a *half-step*, is a PERFECT FOURTH.
2. A fourth consisting of *three steps*, is a SHARP FOURTH.

§ 104. *Fifths.*

1. A fifth consisting of *two steps* and *two half-steps*, is a FLAT FIFTH.
2. A fifth consisting of *three steps* and a *half-step*, is a PERFECT FIFTH.

§ 105. *Sixth.*

1. A sixth consisting of *three steps* and *two half-steps*, is MINOR.
2. A sixth consisting of *four steps* and a *half-step*, is MAJOR.

§ 106. *Sevenths.*

1. A seventh consisting of *four steps* and *two half-steps*, is a FLAT SEVENTH.
2. A seventh consisting of *five steps* and a *half-step*, is a SHARP SEVENTH.

§ 107. *Octave.*

AN OCTAVE consists of *five steps* and *two half-steps*.

NOTE.—In addition to the intervals already mentioned, there are others arising out of the chromatic scale, but as they rather belong to the study of harmony, further notice of them is omitted in this work.

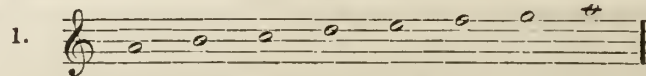
## CHAPTER XIX.

## MELODICS.

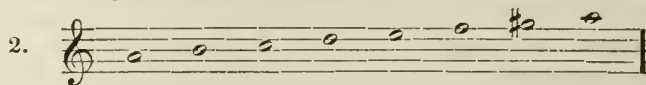
## THE MINOR SCALE.

§ 108. In addition to the Minor Scale in its natural form, as explained at § 71, there are also other forms which, being altered from the natural form, may be called artificial.

## EXAMPLES.



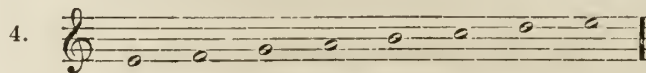
The above represents the natural minor scale.



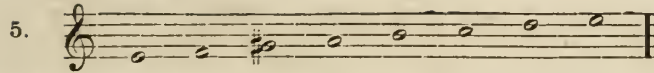
This differs from the natural form, by the introduction of *Sharp-Seven*.



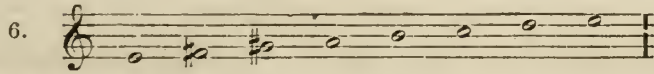
In this form, *Sharp-Six* and *Sharp-Seven* are both introduced. It is only minor in its lower tones, the upper part of the Scale being major. In connection with this form of the ascending Minor Scale, it is usual to present the natural form in descending.



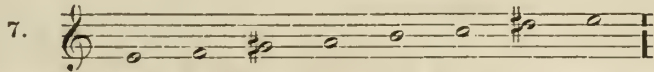
This is derived from the natural Minor Scale, and differs from that only by commencing on five. Yet it is sometimes treated by composers and theoretic writers as a distinct form of the Minor Scale.



This is, in like manner, a derived form, from 2.



Derived from 3.



This form may be regarded as commencing on 5, with sharp-seven, and sharp-four.

**NOTE.**—It is not supposed to be necessary to give any further explanations or illustrations of these forms of the Minor Scale: the pupil who is able to sing the Chromatic Scale with tolerable accuracy will not find much difficulty in any form of the Minor Scale.

§ 109. Every Major Seale has its relative Minor, and every Minor Seale has its relative Major.

§ 110. The relative Minor to any Major Seale is based upon its sixth, and the relative Major to any Minor Seale is based upon its third.

**NOTE.**—The distinguishing feature of the Major and Minor Scales is the third. The Major Scale is known by its Major third, and the Minor Scale is known by its Minor third.

## CHAPTER XX.

### MELODICS.

#### TRANPOSITION OF THE SCALE.

§ 111. When the Seale is based on C, it is said to be in its natural position, or natural; but the pitch of the Seale may be changed, and, when any other pitch than C is taken as one of the Scale, it is said to be **TRANPOSED**.

**NOTE 1.**—The transposition of the Scale consists not in any change of the position of the notes by which it is represented on the staff, for it may be represented in different positions while its pitch remains the same, or it may be represented in the same position while its pitch is changed; but it consists in changing the pitch, or in taking some other pitch besides c as one, or as the basis of the Scale.

**NOTE 2.**—The term natural, as here used, has reference to the representation of the scale, and not to the scale itself.

§ 112. The letter which is taken as the pitch of the Seale, or as one, is called the **KEY LETTER**, or simply the **KEY**. Thus, if C be taken as one, the Seale is said to be in the **KEY OF C**; if D be taken as one, the Seale is said to be in the **KEY OF D**, and so on. By the key of C, is meant that the Seale is based on C, or that C is taken as one; by the key of D, is meant that the Seale is based on D, or that D is taken as one, and so on.

*See Note on the word Key, at § 21.*

§ 113. In transposing the Seale, its proper relation must be preserved by the use of the intermediate-tones; or, in other words, in transposing the Seale, it is necessary to omit certain tones belonging to the key, from which the transposition is made, and to take such intermediate tones as may be required to constitute the new key, or to secure in it the proper order of Scale-intervals. *See § 67.*

**NOTE.**—The difficulty in transposing the scale consists in the transfer of absolute to relative pitch.

## CHAPTER XXI.

### MELODICS.

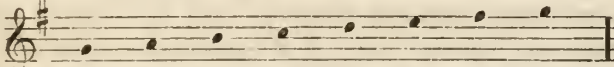
#### TRANPOSITION OF THE SCALE BY FIFTHS.

§ 114. First transposition of the Seale by Fifths, from C to G. All the tones which constitute the key of C will be found to belong also to the key of G, with the exception of F.

§ 115. To preserve the proper order of intervals between *Six* and *Seven*, and between *Seven* and *Eight*, in this transposition, it is necessary to take the tone F-sharp as seven in the new key.

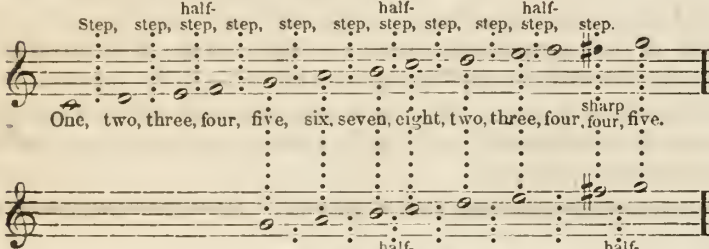
§ 116. The sign of F-sharp ( $\sharp$ ) is placed at the beginning of the staff, immediately after the clef, and is called the SIGNATURE (sign) of the key. Thus, the signature of the key of G is one sharp, or F-sharp. The signature of the key of C is said to be natural.

## EXAMPLE.



Names,	One,	two,	three,	four,	five,	six,	seven,	eight.
Pitch,	G,	A,	B,	C,	D,	E,	F $\sharp$ ,	G.
Syllables,	Do,	re,	mi,	fa,	sol,	la,	si,	do.

## ILLUSTRATION.



Step, step, half-step, step, step, half-step, step, step, half-step, step, sharp.

One, two, three, four, five, six, seven, eight, two, three, four, four, five.

Step, step, half-step, step, step, half-step, step, half-step.

One, two, three, four, five, six, seven, eight.

## EXPLANATION.

On the upper staff, in the above diagram, the Scale is represented in the key of C. The distances of the notes, one from another, represent the different intervals, as steps and half-steps. On the lower staff, G is taken as one, A as two, B as three, C as four, D as five, E as six; and thus far the intervals are right. But as the interval between six and seven must be a *step*, it is seen at once that F will not do for seven, because the interval between E and F is but a *half-step*; it becomes necessary, therefore, to take the intermediate tone, F $\sharp$ , for seven, and this gives the proper interval between six and seven, viz., a *step*. The interval between F $\sharp$  and G being a *half-step*, G is taken as eight, and the Scale is complete in the key of G, thus:

	step,		step,		half-step,		step,		step,		half-step,	
G		A		B		C		D		E		F $\sharp$ G
One,		two,		three,		four,		five,		six,		seven, eight.

*Elementary Exercises, 118 to 135.*

NOTE.—The transposition of the Scale is one thing, and the illustration of it quite another. The sign of transposition is often mistaken for the reality, and the pupils are supposed to understand the subject when they have only been made acquainted with its nomenclature, or with its representation. A true idea of the reality can only be acquired through the ear; not from verbal explanations or descriptions, or from marks, signs, diagrams, or any illustrations to the eye.

## CHAPTER XXII.

## MELODICS.

## RELATION OF TONES.—TONE OF TRANSPOSITION.

§ 117. Tones are said to be related as follows: if C be one, D is two, E is three, and so on; or, D is two to C, or two considered in its relation to C as one; so, also, E is two to D, F is two to E, and so on; so, also, E is three to C, F is three to D, and so on.

Again: C $\sharp$  is *sharp one*, D $\sharp$  is *sharp two*, F $\sharp$  is *sharp four*, G $\sharp$  is *sharp five*, and A $\sharp$  is *sharp six*, when considered in relation to C as *one*.

Again: D $\flat$  is *flat two*, E $\flat$  is *flat three*, G $\flat$  is *flat five*, A $\flat$  is *flat six*, and B $\flat$  is *flat seven*, when considered in relation to C as *one*.

§ 118. The intermediate tone required in transposition, is called THE TONE OF TRANSPOSITION, or, (in written music) THE NOTE OF TRANSPOSITION. Thus, the tone of transposition between the keys of C and G, is F $\sharp$ .

§ 119. It will be observed that, in the foregoing transposition from C to G, the pitch of the scale has been removed a *fifth*; and that the intermediate tone F $\sharp$ , or *sharp-four*, has been found necessary to preserve the proper order of the intervals: hence the following rule: "*Sharp-four* transposes the scale a *fifth*;" or, "The tone of transposition, between any key and its *fifth*, is *sharp-four*."



## CHAPTER XXIII.

## MELODICS.

## TRANSPOSITION OF THE SCALE BY FIFTHS, CONTINUED.

§ 120. Second transposition of the Scale by fifths ; from G to D.

§ 121. To preserve Scale relationship, or the proper order of intervals between *six* and *seven* and between *seven* and *eight* in this transposition, it is necessary to take C $\sharp$  as seven in the new key.

§ 122. The sign of C $\sharp$  is placed at the beginning of the staff, a little to the right of the previous sharp, and the two sharps are taken together as the sign of the key, or as the signature.

EXAMPLE. KEY OF D.

Names.	One,	two,	three,	four,	five,	six,	seven,	eight.
Pitch.	D,	E,	F $\sharp$ ,	G,	A,	B,	C $\sharp$ ,	D.
Syllables.	Do,	re,	mi,	fa,	sol,	la,	si,	do.

ILLUSTRATION.

Five, six, seven, one, two, three, four, five, six, seven, eight.

One, two, three, four, five, six, seven, eight.

NOTE.—An explanation of the above diagram is supposed to be unnecessary, as it would be similar to that at §116

*Elementary Exercises, 136 to 153.*

§ 123. Third transposition of the Scale by fifths ; from D to A. G $\sharp$  is sharp four to D. G $\sharp$  therefore, is next introduced.

*Elementary Exercises, 154 to 171.*

§ 124. Fourth transposition of the Scale by fifths ; from A to E. D $\sharp$  is sharp four to A. *Elementary Exercises, 172 to 189.*

§ 125. Fifth transposition by fifths ; from E to B. A $\sharp$  is sharp four to E.

§ 126. Sixth transposition by fifths ; from B to F $\sharp$ . E $\sharp$  is sharp four to B.

§ 127. Seventh transposition by fifths ; from F $\sharp$  to C $\sharp$ . B $\sharp$  is sharp four to F $\sharp$ .

§ 128. Eighth transposition by fifths ; from C $\sharp$  to G $\sharp$ . F DOUBLE SHARP (written thus : F $\times$ ) is sharp four to C $\sharp$ .

§ 129. The Scale may be still further transposed by fifths ; to the key of D $\sharp$ , with nine sharps (two double sharps) ; to the key of A $\sharp$ , with ten sharps (three double sharps) ; to the key of E $\sharp$ , with eleven sharps (four double sharps) ; to the key of B $\sharp$ , with twelve sharps (five double sharps), and so on.

NOTE 1.—The key of B $\sharp$  is the same to the ear as the key of C. The difference is not in the thing itself, but merely in the sign.

NOTE 2.—The keys beyond F $\sharp$  (six sharps) are but seldom used, as the same variety may be more easily obtained in the transposition by fourths. The keys beyond E (four sharps) are seldom used in church music.

## CHAPTER XXIV.

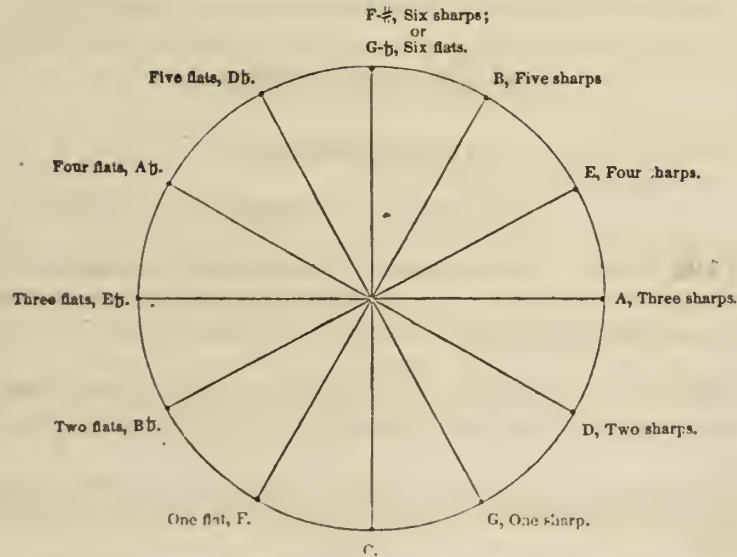
## MELODICS.

## TRANSPOSITION OF THE SCALE BY FOURTHS.

NOTE.—The reason why the Scale is transposed by fifths or by fourths, is thus : those keys which are based on five or four of any given key are its most nearly related keys. Any key, and the key which is based upon its fifth, have all their tones but one in common. Thus to the key of C belong all the tones which belong to the key of G, with the exception of F sharp, and to the key of G belong all the tones which belong to the key of C, with the exception of F ; hence the near relation between the two keys. Again, the same is true of any key, and the key which is based on its







EXPLANATION.—Commencing with the key of C, we pass to the right by fifths, as follows: G, D, A, E, B, F#, D#, A#, E#, B#, F, back again to C; or, commencing with C, we pass to the left by fourths, thus: F, B#, E#, A#, D#, G#, B, E, A, D, G, back again to C. It will be understood that the key of F# is the same as the key of G#; as represented, and also as named, there appear to be two keys, but this view is confined to the mere names and signs; in reality there is but one key.

## CHAPTER XXV.

### MELODICS.

#### APPOGGIATURA—TURN—SHAKE OR TRILL—PORTAMENTO.

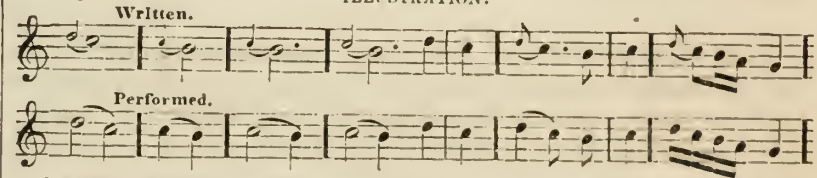
§ 143. *Passing Tones.* Tones not essentially belonging to a melody are often introduced into music, called *PASSING TONES*. They are sometimes represented by notes of smaller size than those in which the music is mostly written, though this distinction is not generally observed.

NOTE.—Passing tones, considered with respect to harmony, do not belong to the chord in which they occur.

§ 144. *Appoggiatura.* When a passing tone precedes an essential tone on an accented part of a measure, it is called an *APPOGGIATURA*.

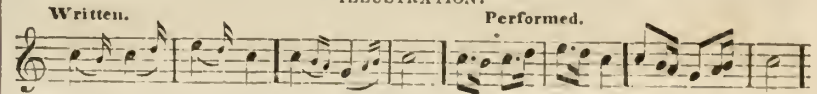
NOTE.—From *Appoggiare*, an Italian word, which signifies *to lean*, or *to rest upon*. An *appoggiatura* is a tone on which the voice leans or rests in its passage of intervals, or from one tone to another. The *appoggiatura* is generally considered a tone of embellishment, but it should rather be regarded as a tone of expression, since it is designed to give tenderness or pathos to a performance.

#### ILLUSTRATION.



§ 145. *After Tone.* When a passing tone follows an essential tone, on an unaccented part of a measure, it is called an *AFTER TONE*.

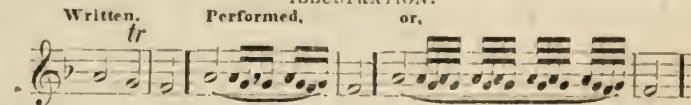
#### ILLUSTRATION.



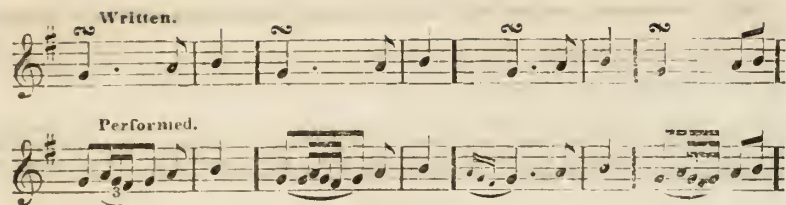
§ 146. *The Shake or Trill.* A rapid alternation of a tone with the conjoint tone above it, at an interval of either a step or a half-step, is called a *SHAKE OR TRILL*.

NOTE.—The shake is a very brilliant musical embellishment. Its proper practice gives flexibility to the voice.

#### ILLUSTRATION.



§ 147. *The Turn.* A tone sung in rapid succession with the conjoint tones above and below it, so as to produce a winding or turning melodic motion or movement, is called a *TURN*. The turn has a variety of forms, a few of which may be illustrated, as follows:—



§ 148. *Portamento*. When the voice is instantaneously conducted by a concrete passage, or graceful and almost imperceptible glide, from one tone to another, so as to produce a momentary previous recognition or anticipation of the coming tone, such a carriage or transition of the voice, or such a blending or melting of one tone into another, is called **PORTAMENTO**.

NOTE 1.—The portamento should only occur between tones of comparatively long duration, and in connection with words or tones expressive of deep emotion. This beautiful grace, which, when properly introduced, gives an inexpressible charm to singing, is sometimes, nay, often, most sadly misrepresented, caricatured, or counterfeited, and coarse slides, or vocal avalanches are heard in its place. Ferrari, in his "Singing Method," has applied the very significant term, "harsh shrieks," to these frightful lurchings of the voice; but, by whatever name they may be called, they should be most watchfully and determinately eschewed.

## ILLUSTRATION.



NOTE 2.—The ornaments, graces, or embellishments of vocal music, some of which have been merely glanced at in this chapter, with the partial exception of passing tones, cannot be said to belong to ordinary singing, and certainly not to choir or chorus-singing. The turn, the shake, and the portamento, rather belong to that artistic style which can only be acquired by the few possessing naturally great flexibility of voice, accuracy of ear, quickness of musical perception, and habits of persevering application; nor should they be attempted even by these until they have been carefully studied for years under the direction of an accomplished teacher.

## CHAPTER XXVI.

## DYNAMICS.

## DEGREES OF POWER.

§ 149. *Mezzo*. A musical sound of medium power or force is called **MEZZO** (pronounced met-zo); such a sound is indicated by the term *Mezzo*, or by an abbreviation of it, as *Mez.*, or by its initial *m*.

§ 150. *Piano*. A tone somewhat softer than *Mezzo*, or a soft tone; is called **PIANO** (pee-äh-no), and is indicated by the term *Piano*, *Pia.*, or *p*.

§ 151. *Forte*. A tone somewhat louder than *Mezzo*, or a loud tone, is called **FORTE** (for-te, or four-te), and is indicated by the term *Forte*, *For.*, or *f*.

§ 152. *Pianissimo*. A softer tone than *Piano*, is called **PIANISSIMO** (pee-äh-niss-i-mo), and is indicated by *pp*.

§ 153. *Fortissimo*. A louder tone than *Forte* is called **FORTISSIMO** (for-tiss-i-mo), and is indicated by *ff*.

NOTE 1.—There are also modifications of the above-mentioned degrees of power, as *Mezzo-Forte*, *Mezzo-Piano*.

NOTE 2.—*Mezzo*, *Piano*, and *Forte* are Italian words, which are universally used as technical terms in music.


NOTE 3.—The instrument called the *Piano-Forte* derives its name from these words. It should not be called *Piano-Fort*, but *Piano-Forte*.

NOTE 4.—The different degrees of power, or at least *p.*, *m.*, and *f.*, should be practically introduced at the commencement of a singing class.

## CHAPTER XXVII.

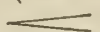
## DYNAMICS.


## FORM OF TONES.


§ 154. *Organ Form.* A tone commenced, continued, and ended with an equal degree of power, is called ORGAN FORM, or an ORGAN TONE. It may be indicated by parallel lines, thus: .

NOTE 1.—The Organ Form takes its name from the organ pipe, which can only produce a tone of one equal degree of power.

NOTE 2.—The organ form is not often used in vocal music, except in passages in which one part holds a steady tone for a considerable time, while the other parts sing various harmonies.

§ 155. *Crescendo Form.* A tone commencing Piano and gradually increasing to Forte, is called CRESCENDO (cre-schen-do). It is indicated by Cres. or by two divergent lines, thus: .

§ 156. *Diminuendo Form.* A tone commencing Forte, and gradually diminishing to Piano, is called DECRESCENDO or DIMINUENDO (de-cre-schen-do, or diin-in-oo-en-do). It is indicated by Decres., Dim., or by two convergent lines, thus: .

§ 157. *Swell.* An union of the Crescendo and the Diminuendo produces the SWELL FORM, indicated by the union of the divergent and convergent lines, thus: .

NOTE 1.—The swell is sometimes called the *Drawn Tone*; the term *Messa di voce*, is also used to designate this tone form.

NOTE 2.—The acquisition of this form of tone is one of the most difficult things in the art of song. It constitutes the polish or finishing touch in artistic excellence. "It is the result," says Garcia, in his admirable "School of Singing," "of all other studies;" and again, "to draw the tones well is to be a good singer."

NOTE 3.—The application of Crescendo and Diminuendo to phrases and sections, or to passages of several measures, is comparatively easy, and constitutes one of the greatest beauties of choir singing.

§ 158. *Pressure Form.* A very sudden Crescendo or Swell is called the PRESSURE FORM. It is thus marked, < or >.

NOTE.—This dynamic form is sometimes used to express ridicule, sarcasm, or irony. It belongs mostly to burlesque, to the ludicrous, or to comic, in singing.

§ 159. *Sforzando.* A tone which is produced very suddenly and forcibly, and instantly diminished, is called an EXPLOSIVE TONE, or SFORZANDO, or FORZANDO (sfort-zan-do, or fort-zando). It is designated thus >, or by *sf.* or *fz.*


NOTE 1.—This tone-form is of great importance both to the speaker and to the singer. The energetic style of singing, as in many of Handel's choruses, for example, is much dependent upon it; indeed, some degree of it is always needed in the very first utterance of the voice, for without it the tone will be destitute of life and expression. Its power is distinctly felt in the manner in which good performers on stringed or wind instruments produce their tones, or in the very first utterance of a tone, or in the manner in which the attack is made upon it. Much of the dullness, heaviness, stupidity, and lifelessness so prevalent in vocal music, and especially in choir-singing, is to be attributed to the absence of this dynamic form of delivery. It is by no means intended that every tone should be given Sforzando; far indeed from this, but the element of Sforzando is to tones the life-giving power. It is, however, very liable to be overdone, and even caricatured. It requires, therefore, much discretion in its application; for, unless it be directed by good taste, it will be likely to degenerate into a mere lunging or jerking of the voice, grunt-like, coarse, and disagreeable.

NOTE 2.—The mark indicating the pressure-form of tone is often printed instead of that which indicates the Forzando. The observance of the mark as thus erroneously applied would, in many cases, be quite ludicrous. The mark is often applied in this form,  $\wedge$ .

## CHAPTER XXVIII.

## DYNAMICS.

## LEGATO—STACCATO, AND PAUSE.

§ 160. *Legato.* When successive tones are performed in a closely connected manner, so as to be bound into one another, or interwoven, they are said to be sung LEGATO, (le-ga-to, or le-gah-to). The Legato is indicated by a curved line, called a tie (.

§ 161. *Staccato.* When tones are delivered in a short, pointed, distinct, or very articulate manner, they are said to be STACCATO, (stac-kā-to, or stae-kah-to). Staccato is indicated by points, thus: ( | | | | ).

§ 162. *Half Staccato.* A less degree of Staccato, or HALF-STACCATO, is indicated by dots, thus: ( . . . . ).

§ 163. *Pause.* When the duration of a tone is prolonged beyond the time indicated by the note by which it is represented, such prolongation is



called a **PAUSE**, and the character by which it is indicated, receives the same name (⌞).

**NOTE.**—The **Pause** is often called the **HOLD**.

## CHAPTER XXIX.

### DYNAMICS.

#### EMISSION OF TONE—PURITY OF TONE.

**NOTE.**—If there is anything of elementary importance in teaching singing-classes, it is that of vocal utterance, or the emission of the voice. This should engage the most careful attention of the teacher from the very first attempts of the pupil to produce musical sounds. A good delivery of the voice, and also purity of tone, should be sought for in the very first lessons, and they should be kept constantly in view during the whole course of instruction.

§ 164. *Emission of Tone.* Vocal utterance, or the emission of tone, should be instantaneous, decided, and firm; without drawling, hesitancy, unsteadiness, and the like. The tone should be produced by a very distinct movement or motion of the glottis, which, being shut, is suddenly opened for the emission of the sound, as by a “vigorous shock.” This motion, or “shock of the glottis,” has been compared to the action of the lips energetically pronouncing the letter p, or to the action in the vault of the palate in articulating the hard c, as in come, or k, as in kind. The tone thus produced strikes the ear at the precise point of time, as by percussion. Like a spark from a living coal, it has life and power, and makes itself felt. Garcia, in his “Singing School,” says, “I recommend the shock of the glottis as the only means of obtaining sounds purely and without bungling;” and again, he says, “the master must insist on the tones being attained by the shock of the glottis.”

**NOTE L.**—Any one who gives attention to the production of tones by a good instrumentalist, or to the manner in which they strike the ear when the attack is made upon them, or when they are first brought forth by a skilful player, cannot fail to observe their great superiority in promptness and energy of delivery to those usually heard in singing. The contrast between the delivery of instrumental and vocal tones in a performance of choral music with orchestral accompaniment is very great; while the instrumental tones will be given with decision, pith, and character, the voice will be tardily drawn out, heavy, dull, and lifeless. Indeed, choir or chorus-singing can hardly be heard without

revealing the fact that whatever proficiency may have been made in reading music, so far as it relates to tune and tune, the proper-use of the vocal organs in the enunciation or emission of tone has been sadly neglected.

**NOTE 2.**—*Caution.* In the attempt to acquire the true delivery of the voice, there is danger that one may go too far, and substitute a shock of the lungs, or of the chest, or of the whole vocal region for one of the glottis merely. This may result in a violent outbreak, rough and boisterous, calling forth the remark, “he sings by main force.” It hardly need be said that this extreme should be avoided. There is a proper medium for the utterance of tones, between a careless, indolent, drawling manner on the one hand, and a terrible vocal eruption on the other.

**NOTE 3.**—Let it not be supposed that an accurate idea of the production of vocal tones can be communicated by any attempt at description; the true idea can only be imparted by illustration, or by living example. No one who cannot himself produce a tone in a proper manner, can teach a pupil to do so, for by pattern or by example the work must be done. As it is of little use for a man to preach religion who is not himself a virtuous or good man, so the work of a teacher of vocal music, who, in addition to good definitions or descriptions, does not also give good vocal examples, cannot be of much value.

• § 165. *Purity of Tone.* A tone is pure when it is full, round, sonorous, and resonant, and when no extraneous sound is mixed with it; it is impure when it is stifled or muffled, when it is guttural or nasal, or when it partakes of an aspirated, husky, or hissing quality.

**NOTE.**—“The purest tone is obtained, first, by flattening the whole length of the tongue; second, by partially raising the veil of the palate; third, by separating the pillars at their base.”—GARCIA.

## CHAPTER XXX.

### DYNAMICS.

#### EXPRESSION OF WORDS IN CONNECTION WITH SOUNDS.

**NOTE.**—The complaint is often made that the words cannot be heard, or are not carefully spoken in singing; but it cannot be expected that one who delivers the voice (tones) in a careless, indifferent, lifeless manner, should articulate or pronounce words in any other way; whereas, if the habit of a careful utterance or emission of tones has been formed, it is almost sure that there will be a corresponding attention to words. A proper production of tones is a prerequisite to a good enunciation of words.

§ 168. *Vowel or Tonic Elements.* It is upon the tonic sounds (vowels) only that the voice should dwell in singing. They should be formed with accuracy, and carefully prolonged, without change. To insure this, the same position of the vocal organs should be preserved during the whole continuance of a tone, no change or motion of the throat, mouth, or tongue, nor, indeed, of the head or body, should be permitted.

**NOTE.**—It is a very common fault for singers to pass from the tonic element, and to allow the voice to dwell upon a subordinate sound ; as the vanish of a compound tonic element, or some succeeding or final consonant sound admitting of prolongation. Thus, for example, the word *arm*, is often erroneously sung *a---r---in*, or *ar---in*, instead of *a---rm* ; the word *great* is sung *greä---e---t*, or *greäe---t*, instead of *greä---t* ; the word *charge* is sung *chä---r---ge*, or *chir---ge*, instead of *chä---rge* ; the word *fear* is sung *fëar---*, or *fë---ar---*, instead of *fë---ar---*. It would be easy to multiply examples, but these must suffice.

§ 167. The most important vocal element to the singer is that which is heard in the word *ah*, and which is represented by the letter *a* with two dots above it, thus: *ä*. This is the richest, most open, broad, and euphonious sound that can be found in any language, or that can be produced by the human voice. It is also the most natural sound ; for, while all other sounds require some preparation or modification of the vocal organs, this is produced by merely dropping the lower jaw, so as to open the mouth in the most easy and natural way. It is of great importance that the pupil should acquire the true sound of this element, since it prepares the way for all the others. To convey with as great accuracy as possible a correct idea of it, the following list of words is given, in each of which it occurs :

*Arm, ah, há, harm, bar, ear, far, par, tar, aunt, daunt, gaunt, haunt, jaunt, taunt, father, saunter, gauntlet, barb, hark, mar, garb, harp, dart, cart, park, marl, snarl, barn, arch, bath, path, harsh, balm, palm, calf, half, laugh, charge, charm, psalm, farm, alarm, becalm, guard, lark, smart.*

**NOTE.**—This is not the place to attempt a full description of the elements of the language ; a teacher of vocal music must be supposed to be familiar with these. It may be well, however, to say, that the tonic element heard in the word *Do* (*loo*), will be found very useful, especially for softening and smoothing the voice.

§ 168. *Consonants.* These should be delivered quickly, smartly, distinctly, and with the greatest precision. Yet, since they do not sing, they should be given with no more force than is necessary clearly to identify the word spoken. The neglect of a careful utterance of the consonants is a principal cause of indistinctness in the articulation of words.

§ 169. *Common Errors.* Errors in pronunciation are often heard, not only in choirs, but also in the singing of those who have given much attention to the cultivation of the voice. The following are some of the most common faults :

1. The sound of *a* in *fate* for that of *a* in *fat* or *hat* ; as *âtone* for *atone*, other words in which the same error is often heard are, *adore, among, amid, alone, amaze, alarm, awake, away, above, about, afar, again, agree, arise, &c.*
2. The sound of *i* in *pine* for that of *i* in *pin* ; as *divert* for *divert* ; other words are, *digress, direct, divulge, fertile, hostile, engine, &c.*
3. The sound of *o* in *no*, for that of *o* in *done* ; as *testimöny* for *testimony* ; other words are, *nugatory, patrimony, matrimony, dilatory, &c.*
4. The substitution of *er* for *ow* : as *foller* for *follow* ; other words are, *window, sorrow, widow, pillow, shallow, fellow, &c.*
5. The omission of *g* in such words as end with *ing* ; as *runnin* for *running* ; other words are, *writing, speaking, walking, singing (sinin), &c.*
6. The omission of the soft *r* ; as, *laud* for *Lord* ; other words are, *storm, morning, war, far, star, depart* ; also, *fust* for *first*, *bust* for *burst, &c.*
7. The omission of the characteristic feature, or trilling of the hard *r*, in such words as *great, gracious, grand, green, repent, return, rich, rest, rough, right, wrong*, and generally where the *r* precedes a vowel.
8. The omission of the letter *h*, in such words as *when, why, which, while, whence, hail, heaven, hope, happy, &c.*
9. The aspiration of the *h* in words in which it should be silent, as *humble* for *umble, &c.*
10. The substitution of a harsh, hissing sound (snake-like) for the more mild yet penetrating whistle which the letter *s* properly represents.
11. *Cunmand* for *command* ; the same error is heard in the words *complete, comply, commend, correct, corrupt, &c.*
12. *Goodniss* for *goodness* ; the same error is heard in *endless, matchless, boundless, anthem, forget, &c.*
13. *Evidence* for *evidence* ; the same error may be observed in *silence, prudence, ardent, excellent, providence, influence, contentment, judgment, even, &c.*
14. *Verbul* for *verbal* ; so, also, in *infant, dormant, countenance, musical* ; also in *appeär, arrive, abjure, gentleman, &c.*



15. Regular for regular ; so, also, in educate, singular, articulate, perpendicular, &c.

16. Joining the last letter of a word with the following word ; this is a very common fault. The following examples, although they will not probably be found in a psalm or hymn, are excellent for illustration and practice.

A nice house, for an ice house.  
A nox, for an ox.  
This sour, for this hour.  
Such a notion, for such an ocean.

The soldier's steer, for the soldier's tear.  
That lasts till night, for that last still night.  
On neither side, for on either side.  
Bear u' sonward, for bear us onward.

17. Without any attempt at classification, the following are given as specimens of common errors :

Agin for again.  
Agâne for again.  
Solitood for solitude.  
Toon for tune.  
Yaller for yellow.  
Mountaue for mountain.

Fountaue for fountain.  
Pasters for pastures.  
Tew, or tue, for two.  
Shell for shall.  
Hed for had.

Hev for have.  
Sence for since.  
Setting for sitting.  
Wuth for worth.  
Fortin for fortune.

The word *and* is often narrowed down so as to sound like *end*, or *yeand*, yet with a kind of nasal snarl or mewl, by which it is easy to be distinguished from a proper human sound. *Arnd* is the opposite extreme, equally to be avoided.

The word *amen* should not be sung *âmen*, or *ay-men*, but always *âmen*, or *ah-men*. *Awe-men* is the opposite extreme.

*Jerusalem* is often improperly pronounced *Jee-ru-say-lem*.

§ 170. A few hints follow :

1. The indefinite article, represented by the letter *a*, should never receive the sound of *â*, (as in *ale* or in *fate*,) but a sound nearly the same as is heard in *had* or in *hat* ; or perhaps a shade broader, or towards that of *ä* ; yet it must never be *ä* (*ah*).<sup>1</sup>

2. The definite article (*t-h-e*) should never receive the sound of *thee* ; but when it comes before a vowel, the *e* should receive nearly the same sound as is heard in the word *pin*, or perhaps a shade nearer to *ë* ; when it occurs before a consonant, its vowel sound should be the same as that of the indefinite article.

3. The word *my*, in the solemn style in which it usually occurs in psalmody, should receive the long sound of *i*, as *my* God, (*mî*) ; but in familiar style, even in sacred poetry, it should receive the sound of short *i* ; in the passage

" I myself will awake right early," the word *myself* should be pronounced with the sound of *i* in *him*.

4. The termination *ed*, in chanting the psalms, in such words as *bless-ed*, *sav-ed*, *form-ed*, *prepar-ed*, &c., should be distinctly pronounced as a separate syllable ; the solemnity of the style requires it.

5. The word *wind*, in common conversation, and in reading prose, is universally pronounced with the sound of *i* as in *pin*, *win*, &c. In poetry, on the contrary, it is common to give it the sound of *i* in *mind*, *find*, &c. Professional singers always adopt the latter usage, and pronounce the word *wind*. Which of the two shall prevail in church singing should depend upon custom. As everything eccentric, affected, or pedantic should be avoided, perhaps the safest course for choirs is to follow the minister, and pronounce *wind* or *wind*, accorded to his example.

6. The word *heaven* is sometimes used by the poets in one, and sometimes in two syllables ; thus, in the line, " Bread of heaven," it is made to consist of two syllables ; but in singing, as in speech, it should always be pronounced in a single syllable, or *heav'n*. The words *lyre*, *wire*, *hour*, &c., should also be pronounced in one syllable.

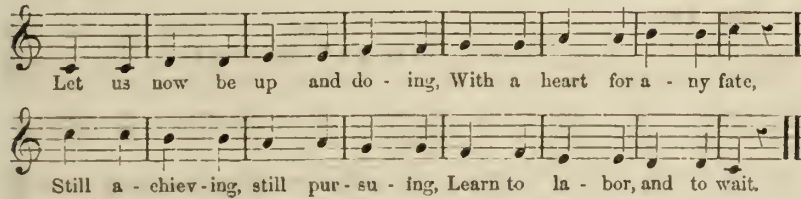
§ 171. *Accent, Emphasis, and Pause.* The laws to which accent, emphasis, and pause are subject in reading, should also be observed, generally, in singing ; but if poetry is to receive a musical expression, it must be, to some extent, subjected to the laws of music ; yet the laws of music must not be permitted to conflict with those of elocution, but such a liberal interpretation of both must be allowed as will enable the singer most happily and effectively to unite the two—speech and song.

§ 172. Finally, in all vocal performances, close attention should be given to both words and music. The singer should grasp the spirit of both, and make them his own ; he should make an entire surrender of himself to his work, throw his whole soul into the performance, and produce a living song, which shall draw out and lift upwards his own heart, and the hearts of those who hear ; so shall he produce the effects for which the music is designed, and for which it is so admirably adapted.

# ELEMENTARY EXERCISES.

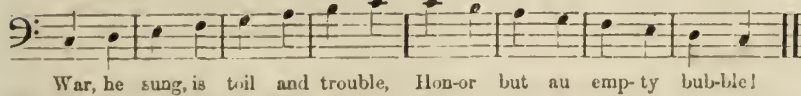
THE following Exercises should be sung sometimes slower, and sometimes quicker; sometimes louder, and sometimes softer; sometimes to *La*, sometimes to syllables, and sometimes to poetry.

## No. 1.



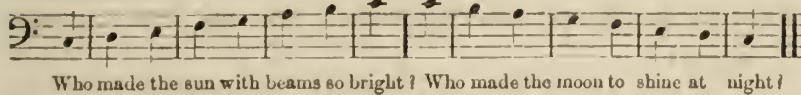
Let us now be up and do - ing, With a heart for a - ny fate,  
Still a - chiev-ing, still pur - su - ing, Learn to la - bor, and to wait.

## No. 2.



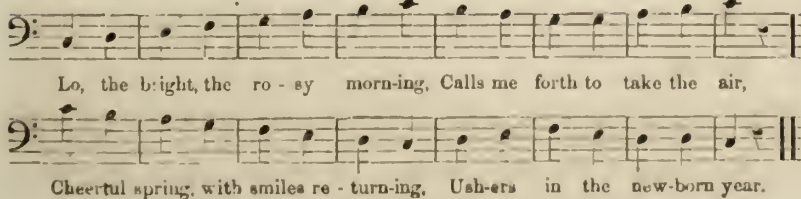
War, he sung, is toil and trouble, Hon-or but an emp-ty bub-ble!

## No. 3.



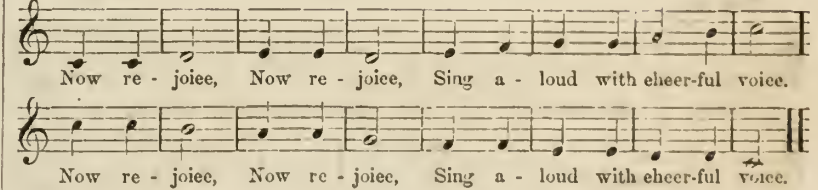
Who made the sun with beams so bright? Who made the moon to shine at night?

## No. 4.



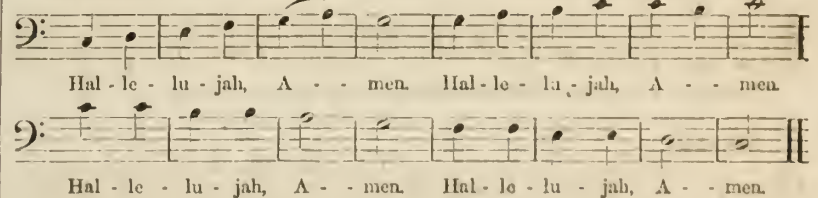
Lo, the bright, the ro - sy morn-ing, Calls me forth to take the air,  
Cheerful spring, with smiles re - turn-ing, Ush-ers in the new-born year.

## No. 5.



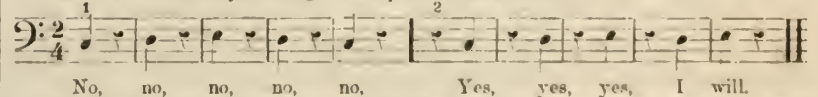
Now re - joice, Now re - joice, Sing a - loud with cheer-ful voice.  
Now re - joice, Now re - joice, Sing a - loud with cheer-ful voice.

## No. 6.



Hal - le - lu - jah, A - - men. Hal - le - lu - jah, A - - men.  
Hal - le - lu - jah, A - - men. Hal - le - lu - jah, A - - men.

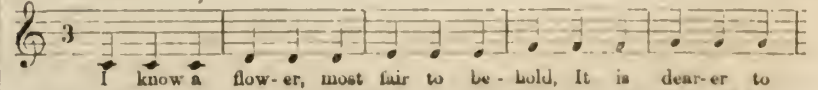
## No. 7. This may be sung in two parts, or as a Round.



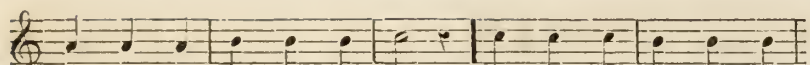
No, no, no, no, no, Yes, yes, yes, I will.

NOTE.—By a Round is meant a piece of music, in which one part commences after another, and each follows round in a regular order. In the above round for two parts, the second voice or voices should commence when the first voice or voices arrive at the figure 2.

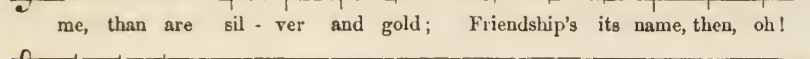
## No. 8.



I know a flow-er, most fair to be - hold, It is dear-er to

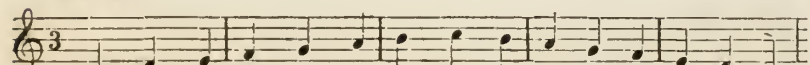


me, than are sil - ver and gold; Friendship's its name, then, oh!

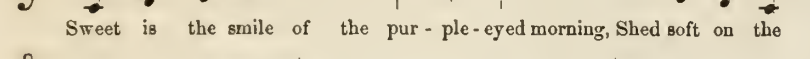


let it abound, We shall all bless the sea - son in which it was found.

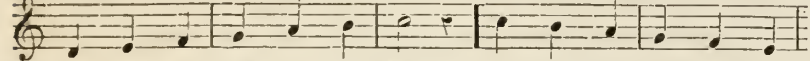
## No. 9.



Sweet is the smile of the pur - ple-eyed morning, Shed soft on the

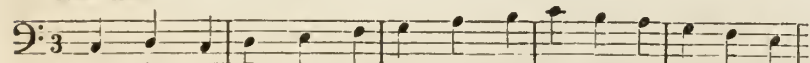


dew - spangled blos - soms of May; Fair is the morn's sil - ver

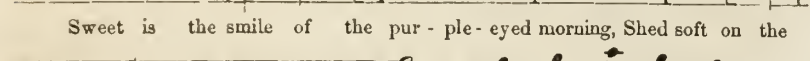


crescent, a - dorning The dim western sky at the parting of day.

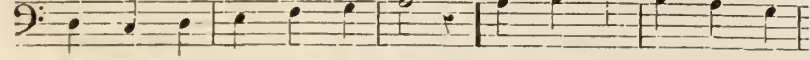
## No. 10.



Sweet is the smile of the pur - ple-eyed morning, Shed soft on the



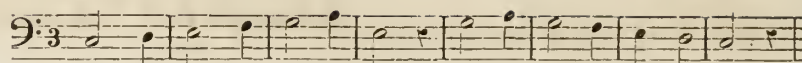
dew - spangled blos - soms of May; Fair is the moon's sil - ver



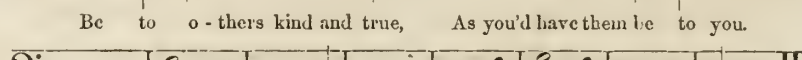
crescent, a - dorning The dim western sky at the parting of day.

NOTE.—Exercises 9 and 10 may be sung together; let the class be divided, and while the first division sings 9, let the second division sing 10; then change, and let the first division sing 10, and the second division sing 9. The division may be made according to sex, or otherwise.

## No. 11.

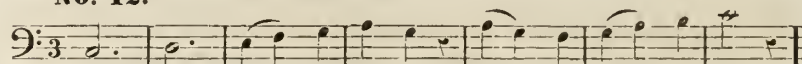


Be to o - thers kind and true, As you'd have them be to you.

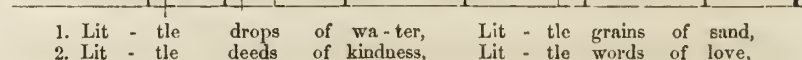


Nev - er do nor say to men, That which you'd not wish from them.

## No. 12.

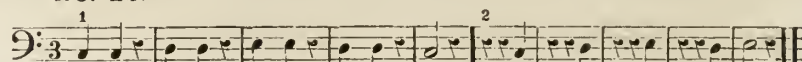


1. Lit - tle drops of wa - ter, Lit - tle grains of sand,  
2. Lit - tle deeds of kindness, Lit - tle words of love,



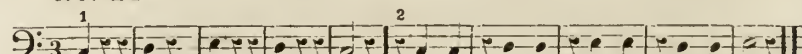
Make the might - y o - cean, And the plea - sant land.  
Make our earth an E - den, Like the heaven a - bove.

## No. 13.



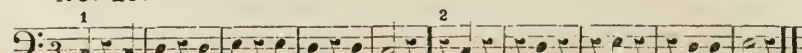
Come, come, come, come, come, come, come, come, Yes, yes, yes, I come.

## No. 14.



Go, go, go, go, go. No, no, no, no, no, no, I'll not go.

## No. 15.

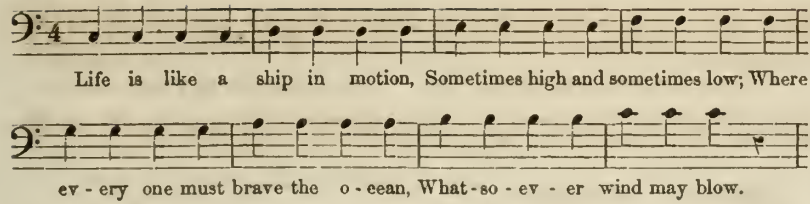


Stay, O stay, O stay, O stay, O stay. No, no, no, I'll a-way.

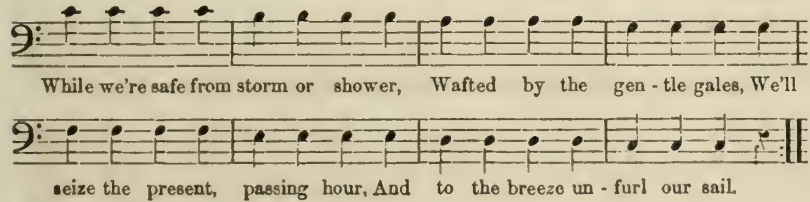
NOTE.—Nos. 13, 14, 15 may be sung in two parts, or as Round.



No. 16.

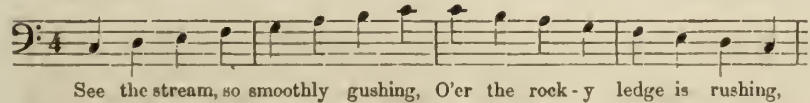


Life is like a ship in motion, Sometimes high and sometimes low; Where  
ev - ery one must brave the o - cean, What - so - ev - er wind may blow.

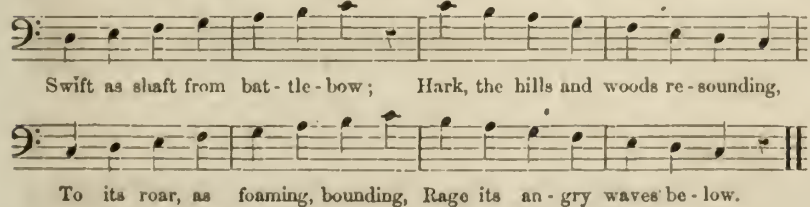


While we're safe from storm or shower, Wafted by the gen - tle gales, We'll  
seize the present, passing hour, And to the breeze un - furl our sail.

No. 17.

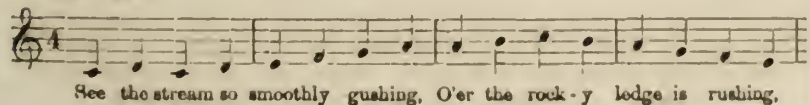


See the stream, so smoothly gushing, O'er the rock - y ledge is rushing,

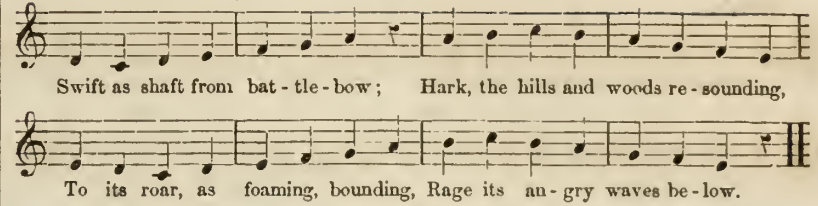


Swift as shaft from bat - tle - bow; Hark, the hills and woods re - sounding,  
To its roar, as foaming, bounding, Rage its an - gry waves be - low.

No. 18.



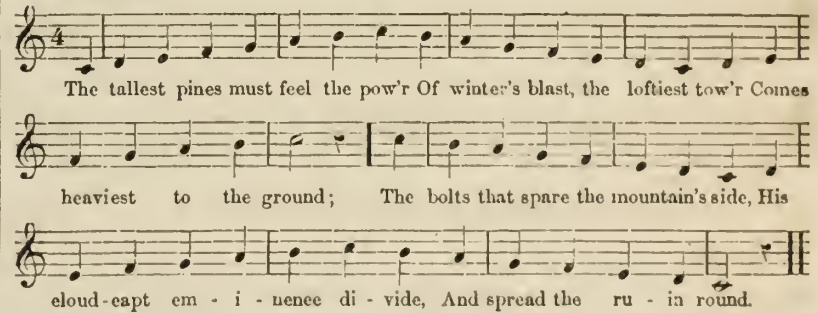
See the stream so smoothly gushing, O'er the rock - y ledge is rushing.



Swift as shaft from bat - tle - bow; Hark, the hills and woods re - sounding,  
To its roar, as foaming, bounding, Rage its an - gry waves be - low.

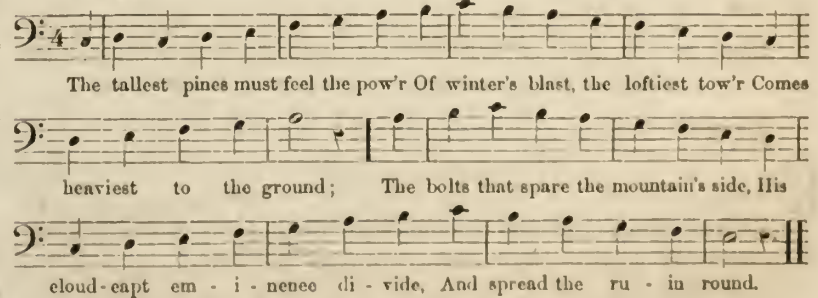
NOTE.—Exercises 17 and 18 may be sung together.

No. 19.



The tallest pines must feel the pow'r Of winter's blast, the loftiest tow'r Comes  
heaviest to the ground; The bolts that spare the mountain's side, His  
cloud - capt em - i - nence di - vide, And spread the ru - in round.

No. 20.



The tallest pines must feel the pow'r Of winter's blast, the loftiest tow'r Comes  
heaviest to the ground; The bolts that spare the mountain's side, His  
cloud - capt em - i - nence di - vide, And spread the ru - in round.

NOTE.—Exercises 19 and 20 may be sung together.

## No. 21.

'Tis win - ter, 'tis win - ter, the mor - ning is  
gray, A cold looking sky is a - bove us to - day.

## No. 22.

Come, come, O, haste ye, nor make no more de - lay,  
Come, come, O, haste ye, seek wis - dom, while you , may.

NOTE.—A strong accent should be given to the notes marked thus >.

## No. 23.

Smil - ing May, Comes this way, Mak - ing all things fresh and gay,  
Mu - sic floats, Soft - est notes, Hear from sweetest warblers' throats.

## No. 24.

Come, follow, follow, follow, follow me, Come, follow, fol - low, follow, follow, follow me.  
We follow, follow, follow thee, We follow, follow, follow, follow thee.

## No. 25.

Do Re Mi Fa Sol La Si Do Do Si La Sol Fa Mi Re Do

NOTE.—The scale, as here represented, should be daily sung, in long, sustained tones, and with great attention to steadiness, firmness, and to an open, full, sonorous quality of voice.

## No. 26. IN TWO PARTS.

Will you go? Will you go? Will you go? Will you go? Say!  
No, no, no, not to - day.

## No. 27.

O tell me, O tell me, O tell me, O tell me, why?  
No, no, no, no, no.

## No. 28.

Ever, ever, ever, e - ver come.  
Never, never, never, ne - ver roam.

No. 29.

1  
O haste, O haste, O haste, Do not de-lay!

2  
Yes, I will, I will, I will, I will a-way.

No. 30.

1  
Yes, yes, no, no, yes, no, yes, no, yes.

2  
No, no, yes, yes, no, yes, no, yes, no, no.

No. 31.

Hear the trumpet's lof-ty sound, E-cho thro' the courts around—

E - - cho through the courts a - - round.

NOTE.—Nos 31 and 32 may be sung together.

No. 32.

Hear the trumpet's lof-ty sound, E-cho thro' the courts around—

E - - cho through the courts a - - round.

\* In solfing this passage, but one syllable should be used for two tied notes.

No. 33. IN TWO PARTS.

1  
O blithe new comor, I have heard, I hear thee and re-joice; O

2  
tell me, shall I call thee bird? Or but a wandering voice? Cuckoo.

No. 34.

Can you tell what I have heard? Sure, it was a singing bird.

Can you tell what I have heard? Sure, it was a singing bird.

No. 35.

Come to the mountain, And sit by the fountain, Where  
Join we our voi-ces, While na-ture re-joice-ces, And

1  
sweet blooming flow-ers So fra-grant are found;  
swell the full cho-rus A-round and a- [Omit . . .] round.

2

No. 36.

Come, come quickly a-way. Haste ye, haste ye, come while you may.

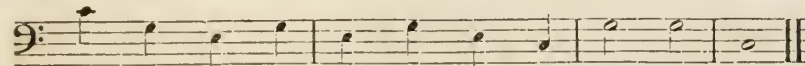
\* These notes should receive a strong accent. See § 47.



## No. 37.

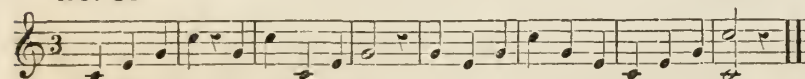


Sing we re - joi - cing the boun - teous, heavenly hand,



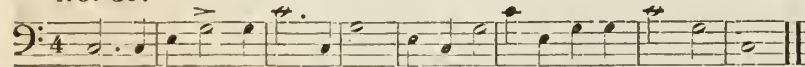
Scatter - ing ev - ery bless - ing o'er our hap - py land.

## No. 38.



Hail, cheerful morn, in thee we rejoice, Shouting, exulting, in loud cheerful voice.

## No. 39.



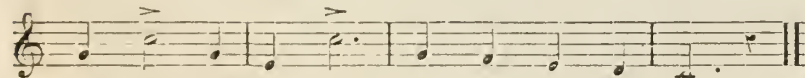
Hail, all hail, hail, re - viv - ing spring, We rejoice, we rejoice, and loud-ly sing.

NOTE.—Observe a strong accent for this mark >.

## No. 40.

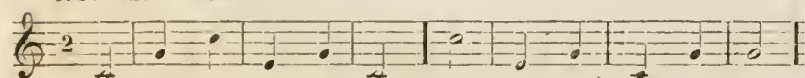


Come, come, O come, come, come, O come a - way, a - way; Come,

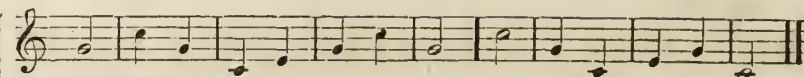


come, come, O come, come, come, while yet 'tis day.

## No. 41. TUNE.

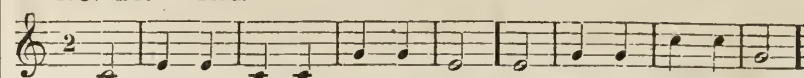


1. Sweet is the dawn of day, When light first streaks the sky,
2. But sweet-er far the dawn, Of ho - ly love in youth;

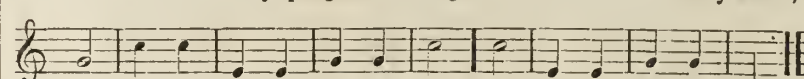


When shades and dark-ness pass a - way, And morning's beams are nigh.  
When doubt and dark-ness are with-drawn, Be - fore the dawn of day.

## No. 42. TUNE.

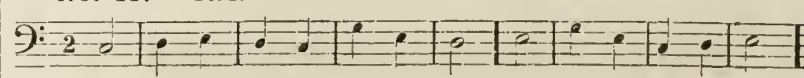


1. The morn of spring sheds mild its beams, The waste be - gins to bloom,
2. 'Twas thus the day-spring from on high Beamed on our win-try waste;

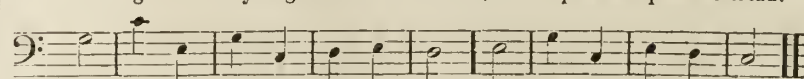


And flowers and plants, with vi - gor new, Break from their win - try tomb.  
The de - sert blossomed as the rose, The wil - der - ness was blest.

## No. 43. TUNE.



1. How hap - py he who loves to hear In - struction's warning voice;
2. She guideth the young with in - no - cence, In plea - sant paths to tread:

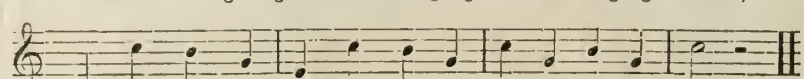


And who ec - les - tial wis - dom makes His ear - ly, on - ly choice.  
A crown of glo - ry she be - stows Up - on the ho - ry head.

## No. 44.



Hear us sing - ing, Mu - sic bring - ing, Voi - ces ring - ing round;

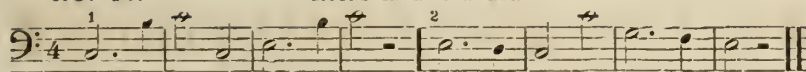


Voi - ces ring - ing, Mu - sic bringing, Hear the cheerful sound.



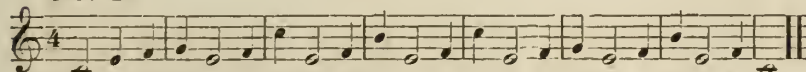
No. 45.

ROUND IN TWO PARTS.



Ev - er faithful, firm and sure, Friend from friend, what want we more?

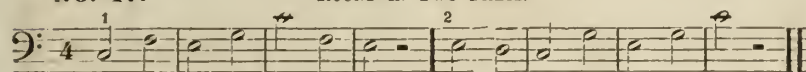
No. 46.



Cheerful and happy, in friendship with all men, Forgiving, rejoicing, ex-ult-ing we sing.

No. 47.

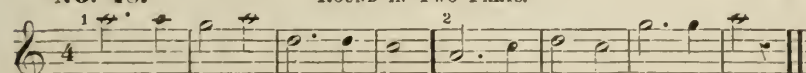
ROUND IN TWO PARTS.



Ga - ther ro - ses while they blow, I - dly let no mo - ment flow.

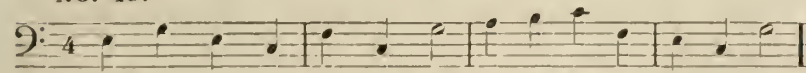
No. 48.

ROUND IN TWO PARTS.

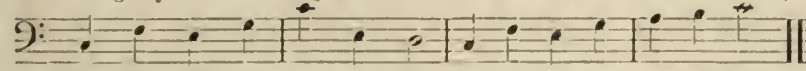


While we meet in peace a - gain, Sing with joy the grateful strain.

No. 49.

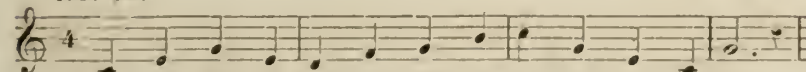


Bright-ly free - dom's gifts are strown, O'er the land we call our own;

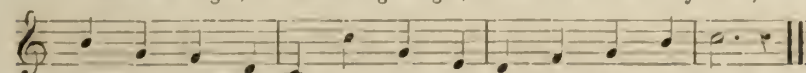


Grate-ful off' - rings ev - er bring, Songs of sa - cred prais-es sing.

No. 50.



What de - light, In morn-ing bright, To cher - ish ho - ly love;



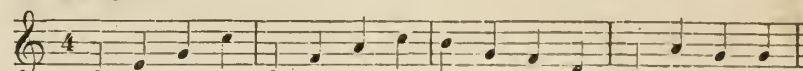
Right main-tain, And wis - dom gain, To guide our way a - love.

No. 51.

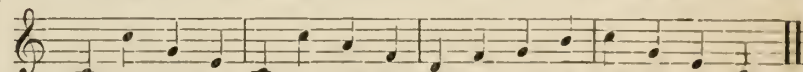


Now the win-try winds a - rise, See the dark and cloud - y skies.

No. 52.

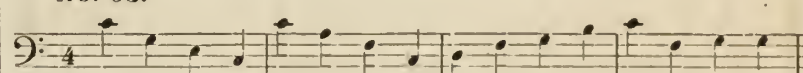


Cull the flow-ers 'Mong the bow-ers, Sweetest po - sies, Pinks and ro - ses,

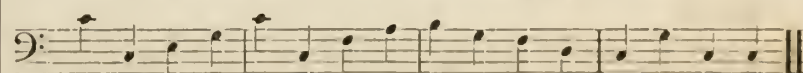


While the thrushes, In the bushes, Sing to - geth-er, This warm weather.

No. 53.



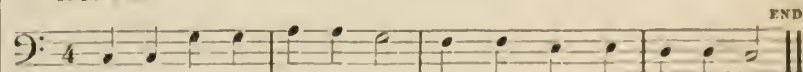
Cull the flow-ers 'Mong the bow-ers, Sweetest po - sies, Pinks and ro - ses,



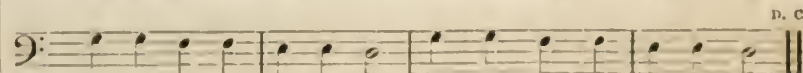
While the thrushes, In the bush-es, Sing to - geth-er This warm weather.

NOTE.—Exercises 52 and 53 may be sung together.

No. 54.



Haste thee, winter, haste a - way, Far too long has been thy stay.



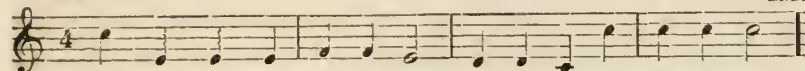
Far too long thy winds have roared, Snows have beat, and rains have poured.

END.

D. C.

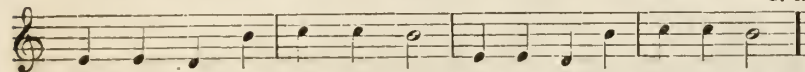
## No. 55.

END.



Haste thee, win - ter, haste a - way, Far too long has been thy stay;

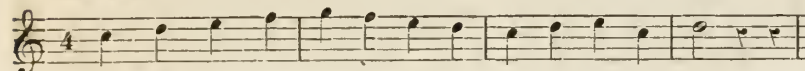
D. C.



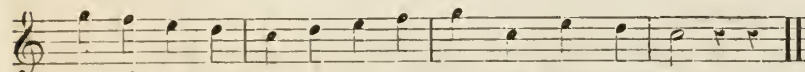
Far too long thy winds have roared, Snows have beat, and rains have poured.

NOTE.—Exercises 54 and 55 may be sung together.

## No. 56.

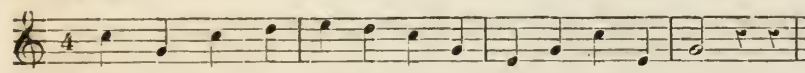


Life's a ship in constant motion, Whether high or low,

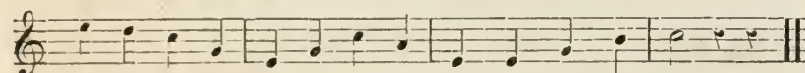


Every one must brave the o - cean, Though the winds may blow.

## No. 57.



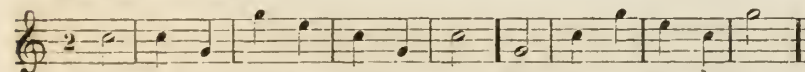
Life's a ship in constant motion, Whether high or low,



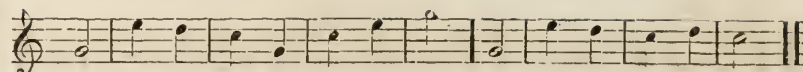
Every one must brave the o - cean, Though the winds may blow.

NOTE.—Exercises 56 and 57 may be sung together.

## No. 58. TUNE.



Sweet summer crowns the smiling earth, With beauty, light and love;



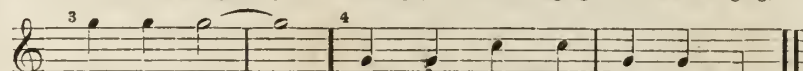
O'er all our hearts she breathes her breath Of joy like that a - bove.

## No. 59.

ROUND IN FOUR PARTS.

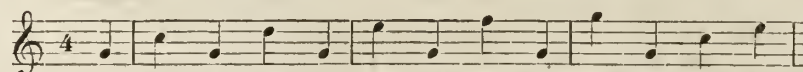


Morn is waking, Day is breaking, Bells are ringing, Birds are singing,

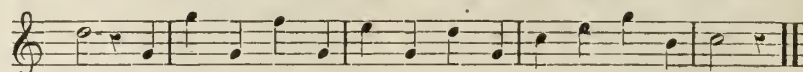


Join the song, . . . And the mer - ry strains pro - long.

## No. 60.

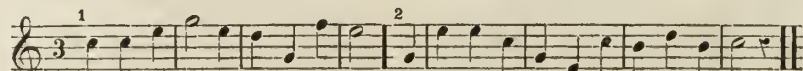


O, well I love my na - tive land, Its fair and ver - dant



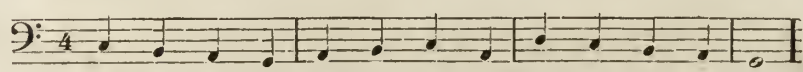
hills, My na - tive land full well I love, Which peace and plenty fills.

## No. 61.



Sing we aloud, the chorus we raise, We join in the song of thanksgiving and praise.

## No. 62.



All the day I'm singing live - ly, Though the day is long,

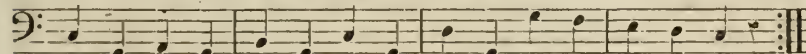


And from morning dawn to evening Sounds my hap - py song.

## No. 63.



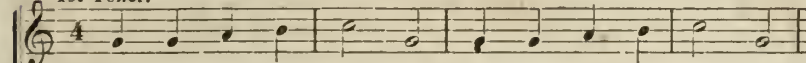
Dark and deep the wa-ters flowing, While our boat is swiftly rowing,  
Now the boisterous winds are blowing, And on waves we high are soaring,



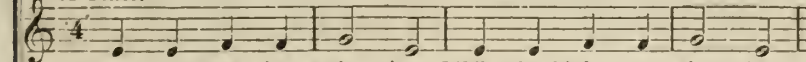
And the distant thunder roaring, Bids us quickly seek the shore;  
Yet we safely reach the mooring, And our cares and fears are o'er.

## No. 64. FOUR PART SONG.—"GREEN THE GRASS IS SPRINGING."

1st Tenor.

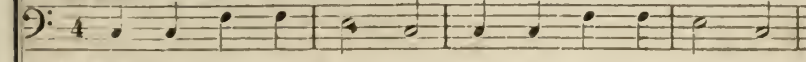


2d Tenor.

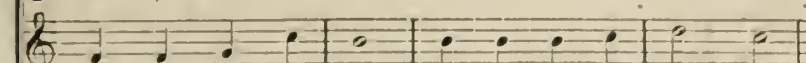
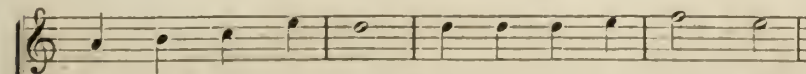
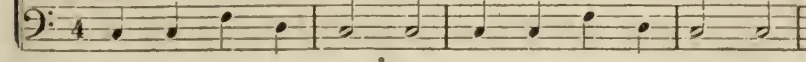


Green the grass is spring-ing, While the birds are sing-ing,

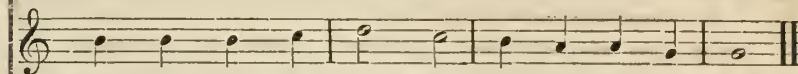
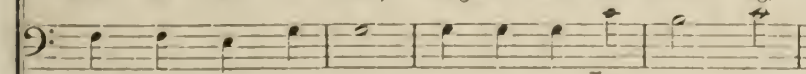
1st Base.



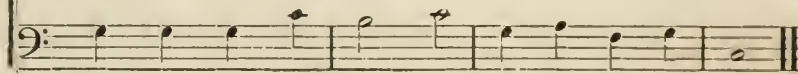
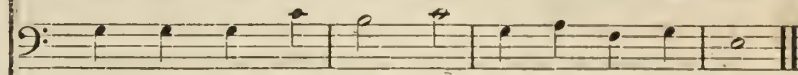
2d Base.



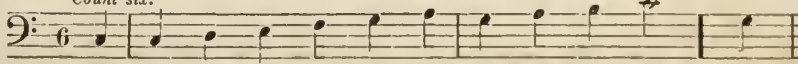
Each his mate to cheer; Fragrant flowers are bloom-ing,



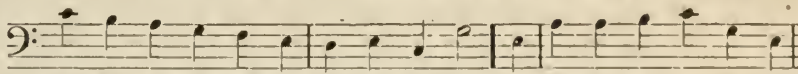
Sum-mer bright is com-ing, Fled is win-ter drear.



## No. 65.

*Count six.*

If wish-es were ef-forts, most men would be great. For



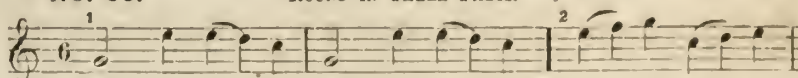
most are de-si-rous of wealth and estate; But they on-ly prosper, who



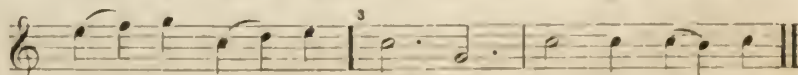
choose to work hard, And sluggards by wishes can gain no reward.

## No. 66.

ROUND IN THREE PARTS.



When a wea-ry task you find it, Per-se-vere and



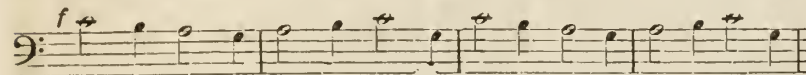
nev-er mind it. On-ward, nev-er mind it.



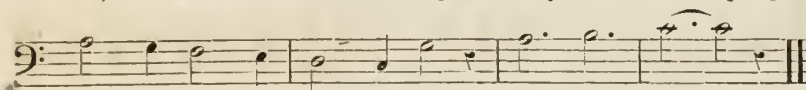
## No. 67.—Two beats in a measure.



Sing we now of hap - py home, hap - py home:

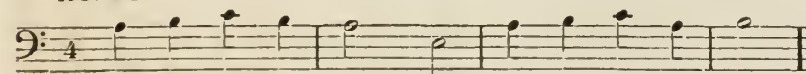


Yes, with heart and voice un - tir - ing, We will join the strain in - spiring,



Sing - ing now of hap - py home, hap - py home.

## No. 68.

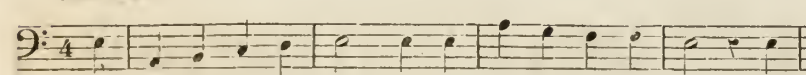


Cold the wind is blow - ing, And the storm is loud;



Now the rain is pour - ing From the blackened cloud.

## No. 69.

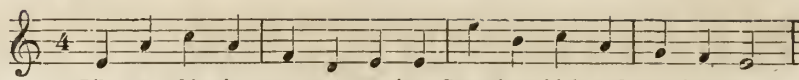


The wind is loud-ly roar - ing, And wintry is the blast, The

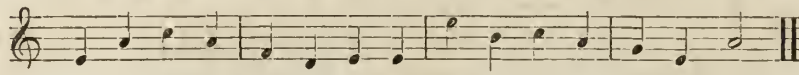


rain, a - round us pour - ing, From gloomy clouds falls fast.

## No. 70.



Like a ship in constant motion, Sometimes high, and sometimes low,

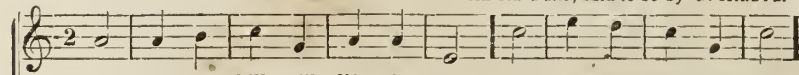


Ev - ery one must brave the o - cean, What - so - ev - er wind may blow.

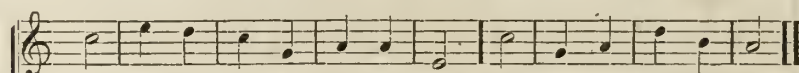
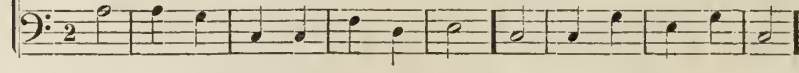
## No. 71.

TUNE. COLESHILL.

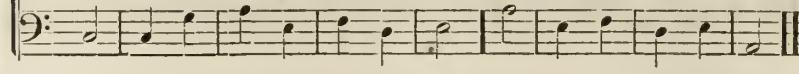
An old Tune, said to be by G. KIRBYE.



I to the hills will lift mine eyes, From whence doth come mine aid,

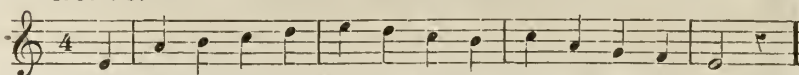


My safe - ty cometh from the Lord, Who heav'n and earth hath made.



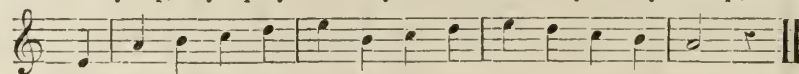
## No. 72.

THE AFFLICTED MOTHER.



1. O soft - ly sleep, my bonnie bairn, Rock'd on this breast o' mine,  
child

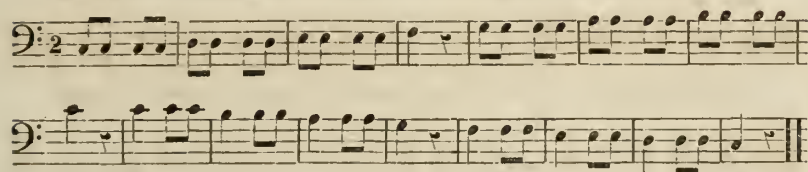
2. Dry up, dry up, ye bri - ny tears, Lest on my bairn ye dreep;



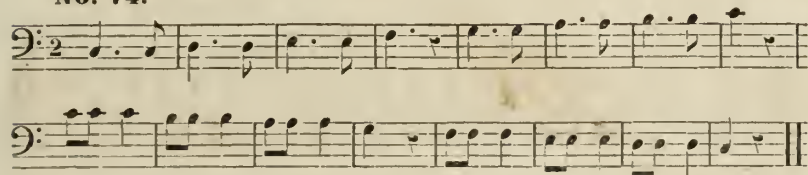
The heart that beats sae sair with - in Will not a - wa - ken thine.

Oh, break in si - lence, <sup>so</sup> <sup>sore</sup> wac - fu' heart, And let my ba - by sleep.  
woe - ful

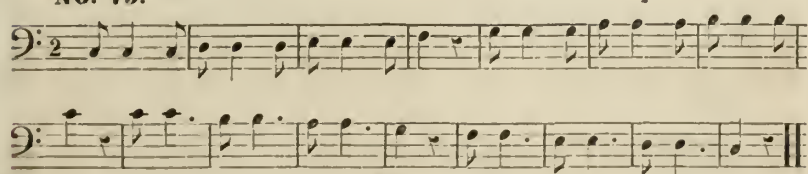
No. 73.—EXERCISES in compound forms of measure; eighth notes.



No. 74.



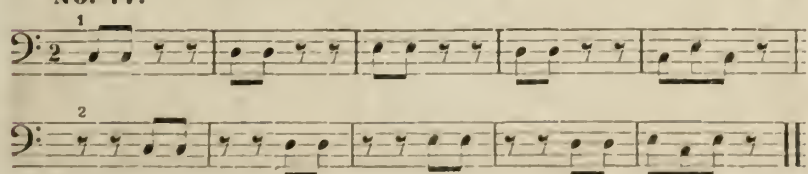
No. 75.



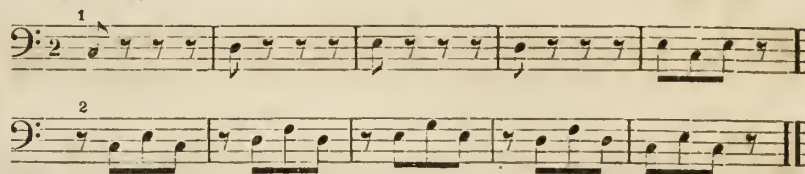
No. 76.



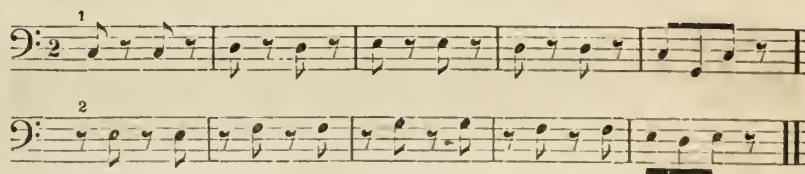
No. 77.



No. 78.



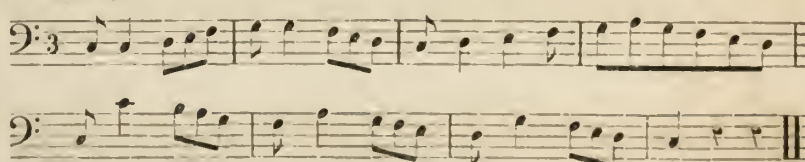
No. 79.



No. 80.



No. 81.



No. 82.

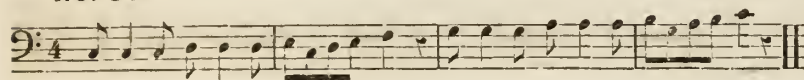


Re . . . Sol . . .

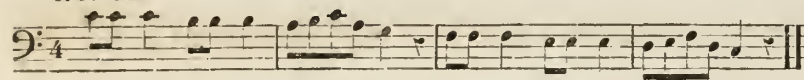
## No. 83.



## No. 84.



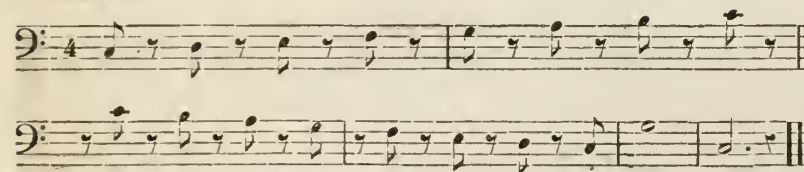
## No. 85.



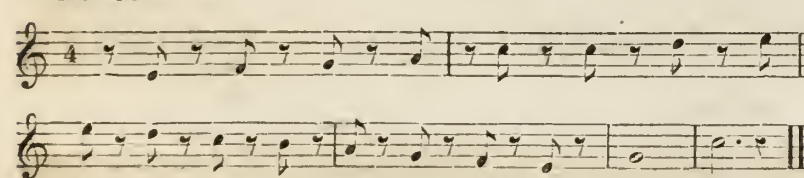
## No. 86.



## No. 87.

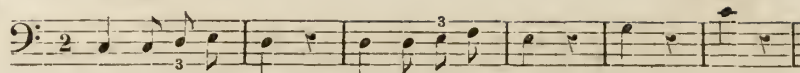


## No. 88.

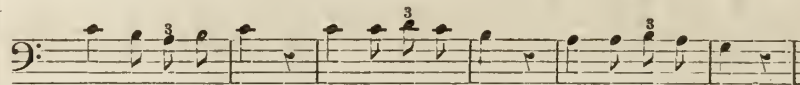


NOTE.—Exercises 87 and 88 may be sung together.

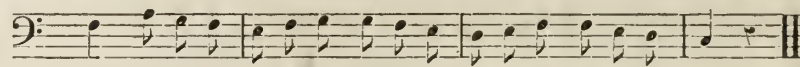
## No. 89.



Sing, mer-ri-ly sing, sing, mer-ri-ly sing, sing, sing,

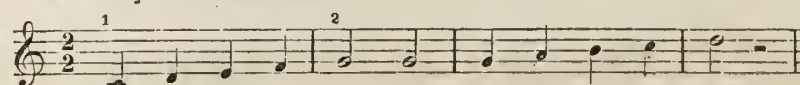


Sing, mer-ri-ly sing, sing, mer-ri-ly sing, sing, mer-ri-ly sing,



Sing, mer-ri-ly, mer-ri-ly, mer-ri-ly, mer-ri-ly, mer-ri-ly sing.

## No. 90. IN TWO PARTS.

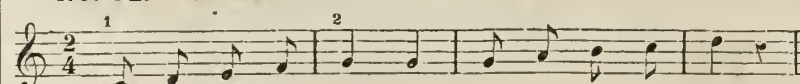


Fruit-ful fields are wav-ing With the yel-low grain;



Peace-ful herds are graz-ing On the ver-dant plain.

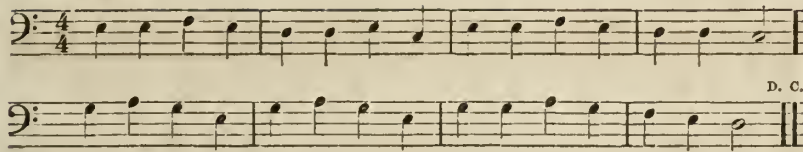
## No. 91. IN TWO PARTS.



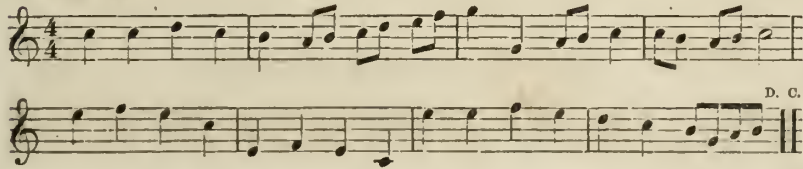
NOTE.—Exercises 90 and 91 are given as specimen of different varieties of measure. They are the same to the ear, and only differ in the noting, or in the characters by which they are represented.



## No. 92.

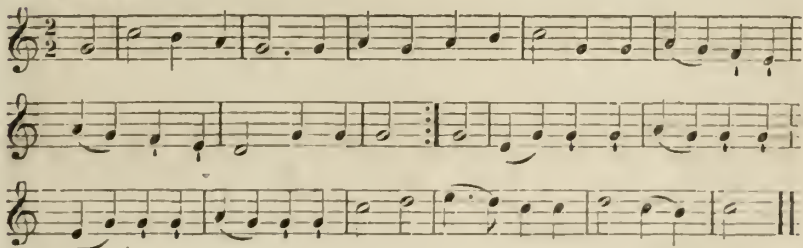


## No. 93.

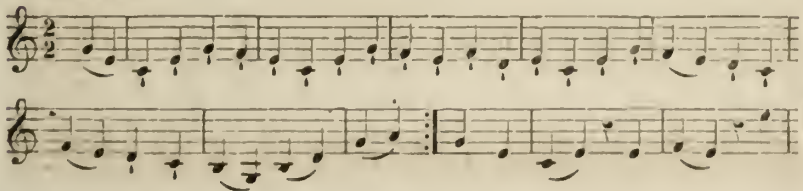


NOTE.—Exercises 92 and 93 may be sung together.

## No. 94.

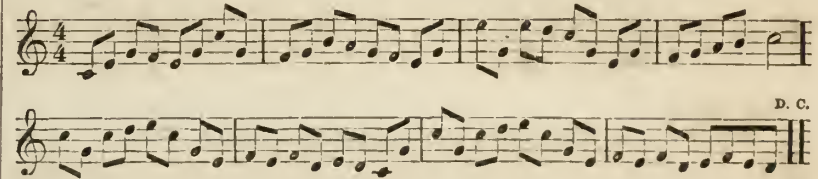


## No. 95.

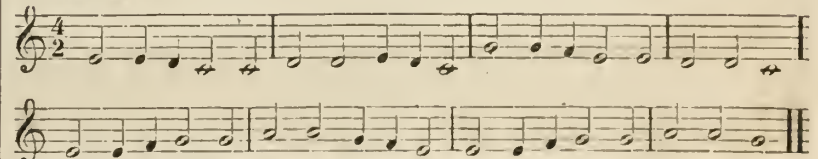


NOTE.—Nos 94 and 95 may be sung together.

## No. 96.



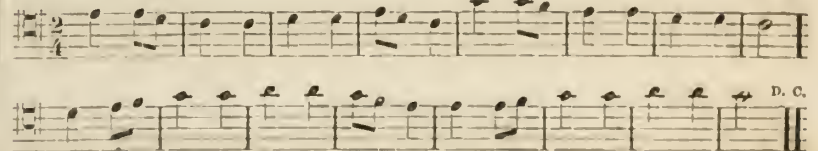
## No. 97.



NOTE.—Exercises 96 and 97 may be sung together.

## No. 98.

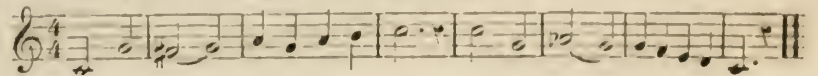
C. Tenor Clef.



NOTE.—Exercises 97 and 98 only differ in notation; they represent precisely the same thing, both as respects time and tune.

## No. 99.

Sharp-four and Flat-six. Five will serve as a guide to either of these tones.



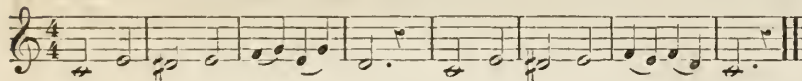
## No. 100.

Sharp-four, and Flat-six.



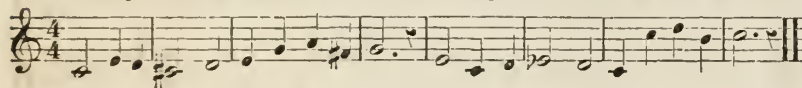
## No. 101.

Sharp-two. Three will serve as a guide to this tone.



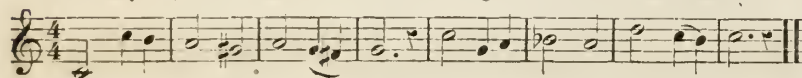
## No. 102.

Sharp-one, and Flat-three. Two will serve as a guide to either of these tones.



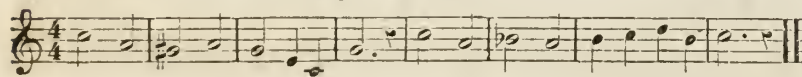
## No. 103.

Sharp-five, and Flat-seven. Six will serve as a guide to either of these tones.



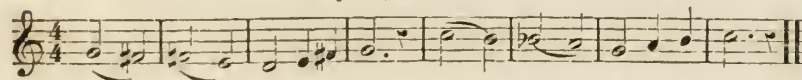
## No. 104.

Sharp-five, and Flat-seven.



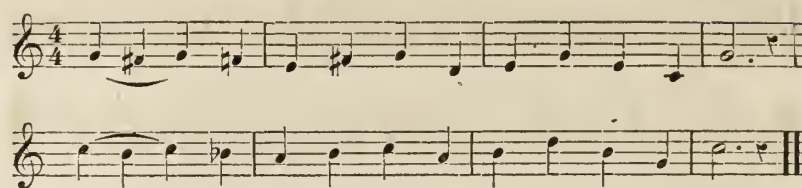
## No. 105.

Sharp-four, and Flat-seven.



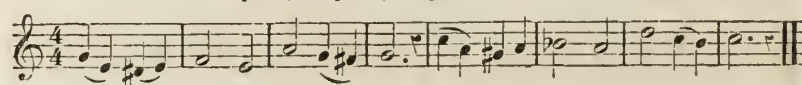
## No. 106.

Sharp-four, and Flat-seven.



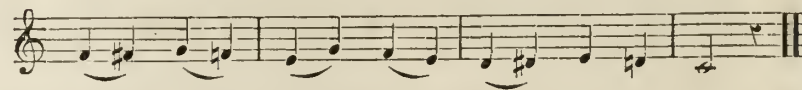
## No. 107.

Sharp-two, Sharp-four, Sharp-five, and Flat-seven.



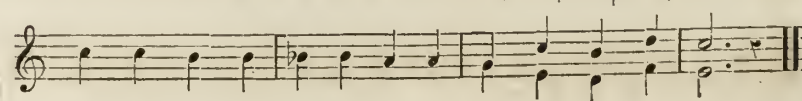
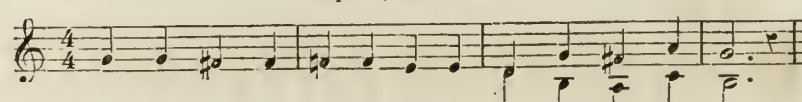
## No. 108.

Sharp-eight, Sharp-six, Sharp-four, and Sharp-two.



## No. 109.

Sharp-four, and Flat-seven.

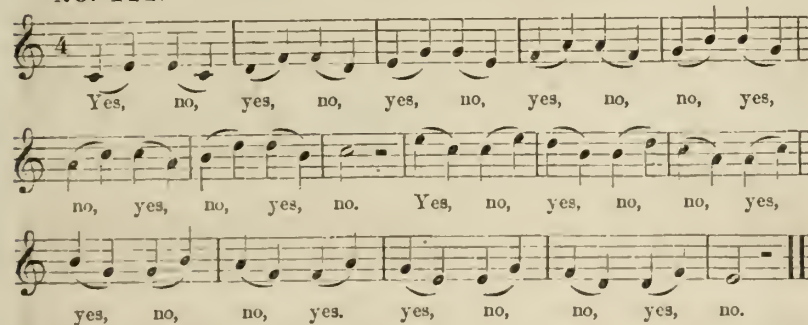


No. 110. CHROMATIC SCALE.

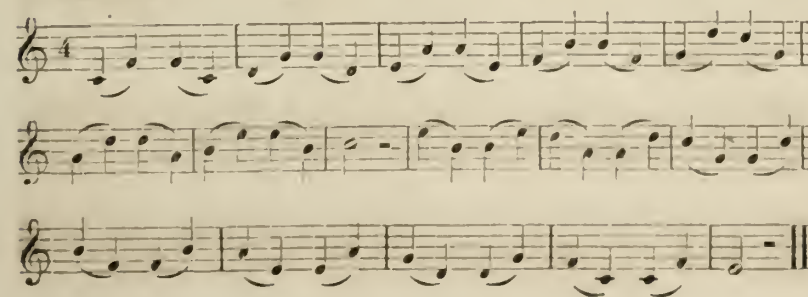


NOTE.—The following lessons (111 to 116) may be sung responsively by two divisions, the first division singing the first two notes, and the second division the last two notes of each measure. They should be sung both with and without the slurs.

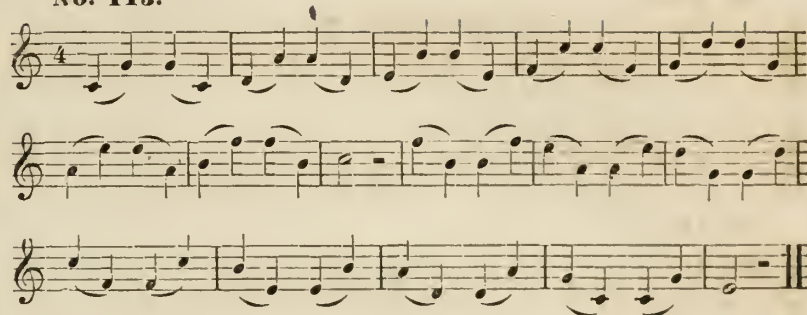
No. 111.



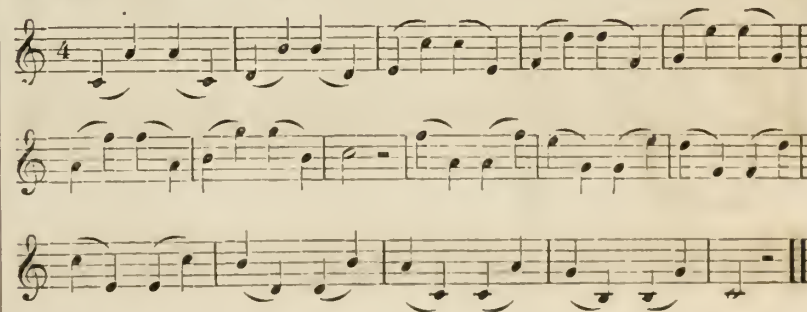
No. 112.



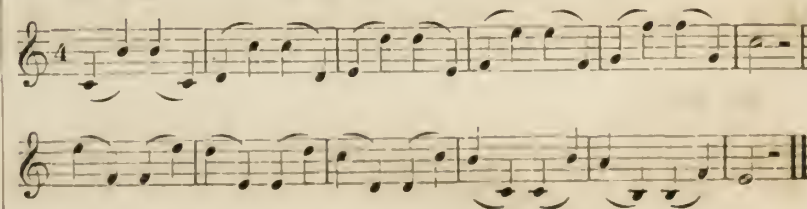
No. 113.



No. 114.

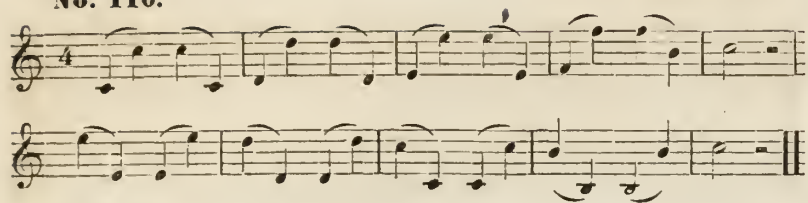


No. 115.





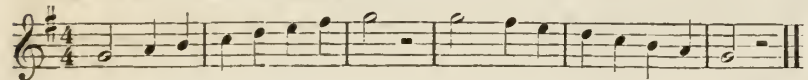
## No. 116.



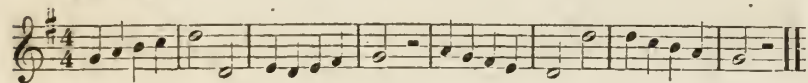
## No. 117.



## No. 118.—Scale. G MAJOR.



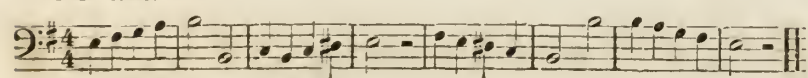
## No. 119.



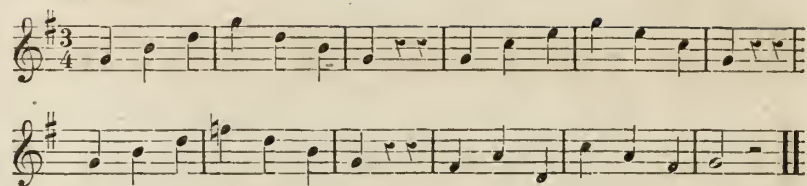
## No. 120.—Scale. E MINOR.



## No. 121.



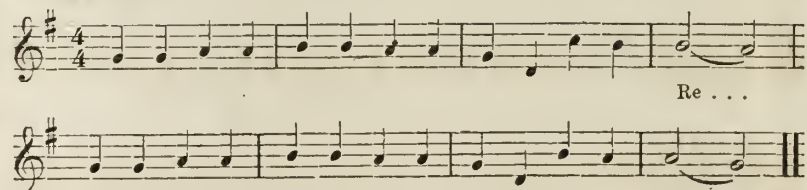
## No. 122.



## No. 123.



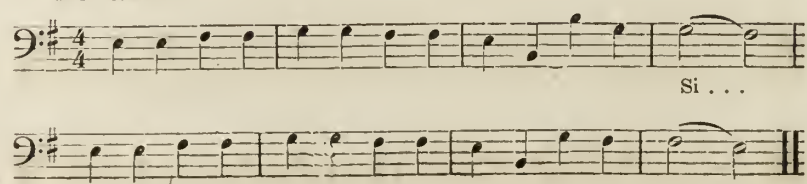
## No. 124.



Re . . .

Do . . .

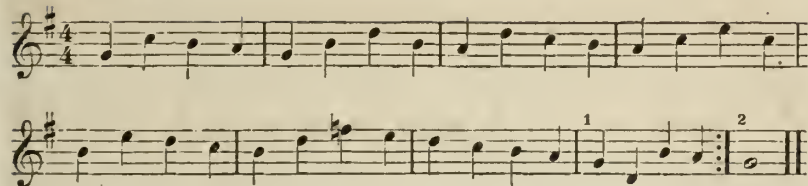
## No. 125.



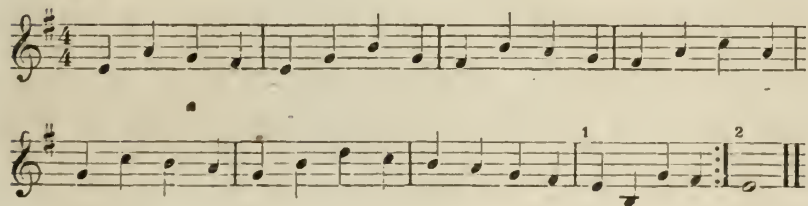
Si . . .

La . . .

No. 126.

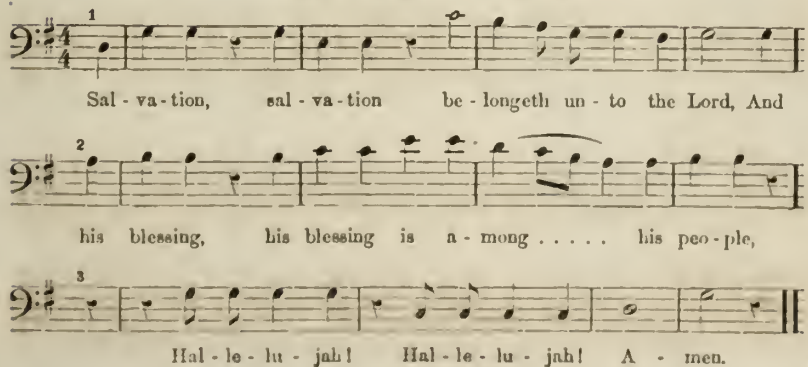


No. 127.

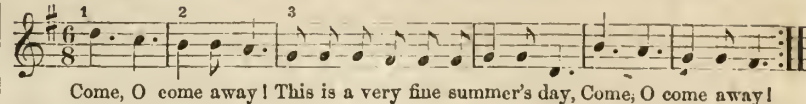


No. 128. ROUND IN THREE PARTS.

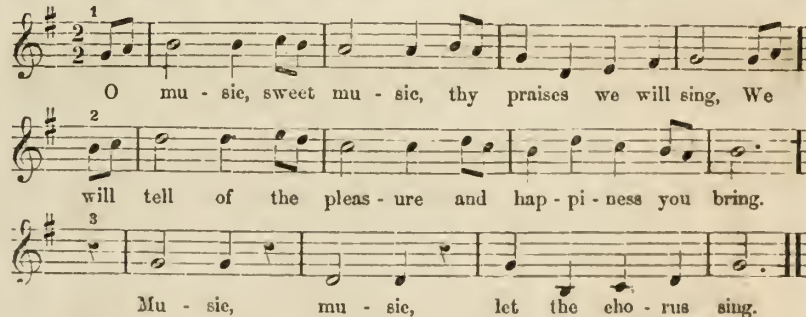
"SALVATION BELONGETH UNTO THE LORD."



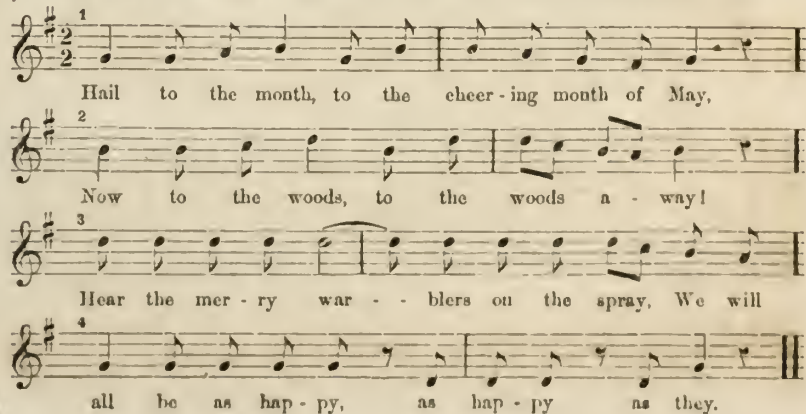
No. 129. ROUND IN THREE PARTS.—"COME, O COME AWAY."



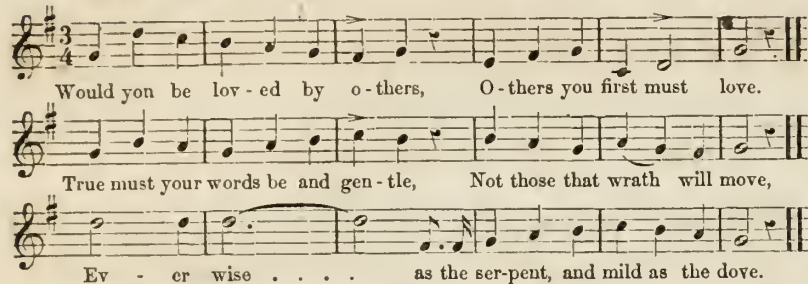
No. 130. ROUND IN THREE PARTS.—"O Music."



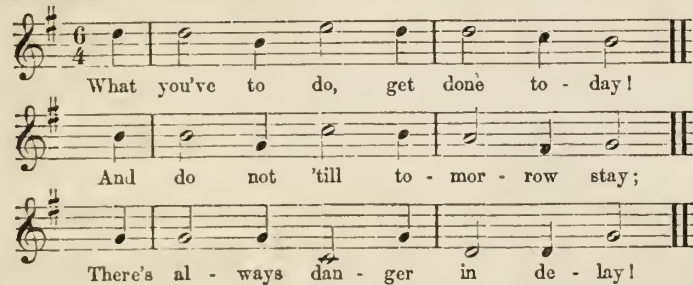
No. 131. ROUND IN FOUR PARTS.—"HAIL TO THE MONTH"



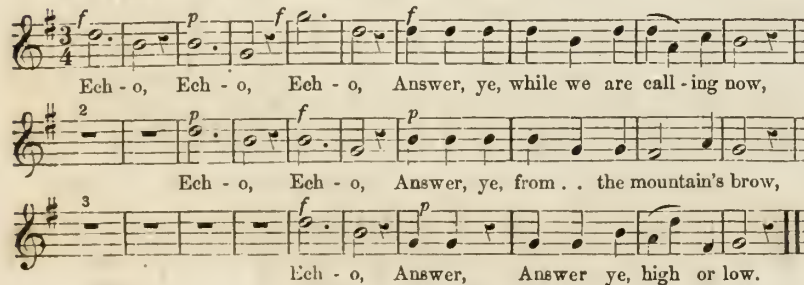
## ELEMENTARY EXERCISES.

**No. 132. ROUND IN THREE PARTS.—“WOULD YOU BE LOVED.”**


Would you be lov-ed by o-thers, O-thers you first must love.  
True must your words be and gen-tle, Not those that wrath will move,  
Ev-er wise . . . as the ser-pent, and mild as the dove.

**No. 133. ROUND IN THREE PARTS.—“WHAT YOU’VE TO DO.”**


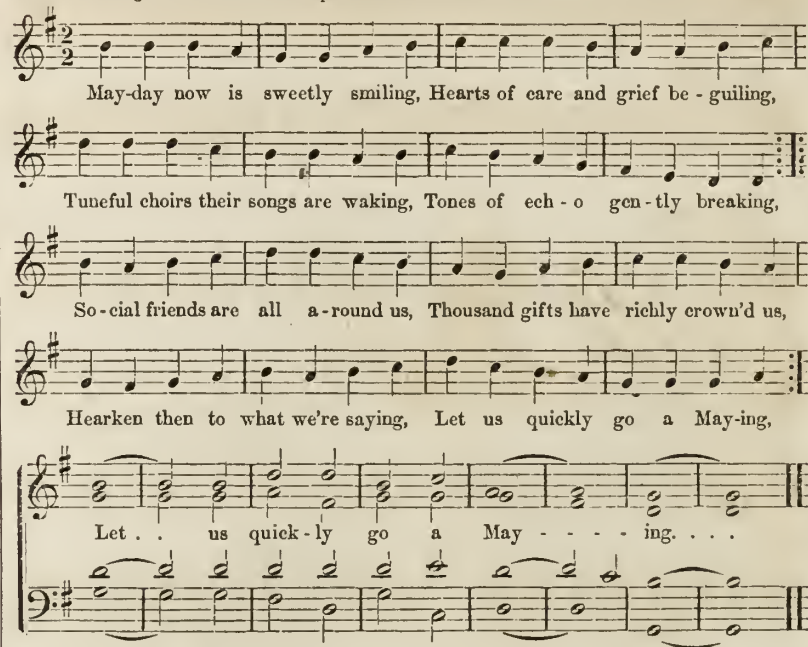
What you've to do, get done to-day!  
And do not 'till to-mor-row stay;  
There's al-ways dan-ger in de-lay!

**No. 134. ROUND IN THREE PARTS.—“ECHO.”**


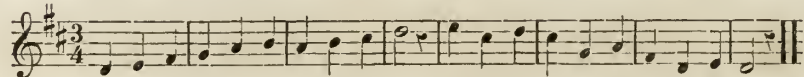
Ech-o, Ech-o, Ech-o, Answer, ye, while we are call-ing now,  
Ech-o, Ech-o, Answer, ye, from . . the mountain's brow,  
Ech-o, Answer, Answer ye, high or low.

**No. 135.**

NOTE.—This Lesson may be sung at first slowly, and afterwards gradually increasing to very quick. It will afford a good exercise on the rapid articulation of words.



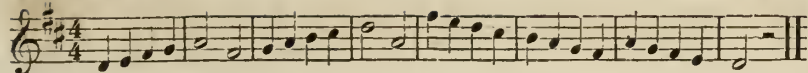
May-day now is sweetly smiling, Hearts of care and grief be-guiling,  
Tuneful choirs their songs are waking, Tones of ech-o gen-tly breaking,  
So-cial friends are all a-round us, Thousand gifts have richly crown'd us,  
Harken then to what we're saying, Let us quickly go a May-ing,  
Let . . us quick-ly go a May-ing. . .

**No. 136.**

**No. 137.**

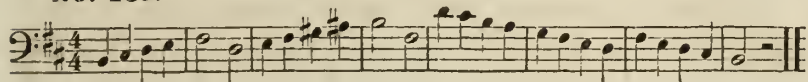

vi, fi, si, la, si, si, mi, fa.



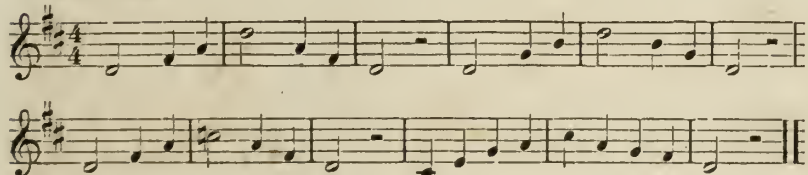
No. 138.



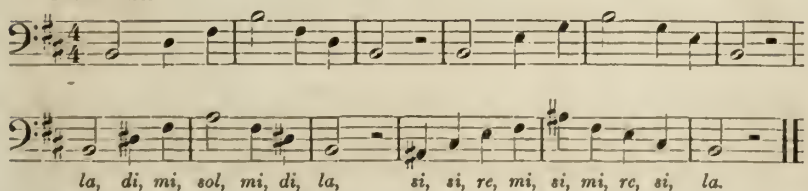
No. 139.



No. 140.



No. 141.

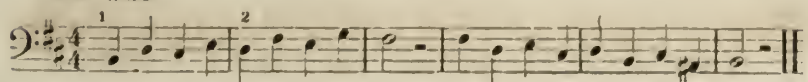


No. 142.

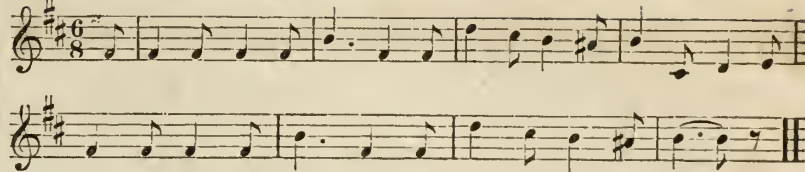
IN TWO PARTS.



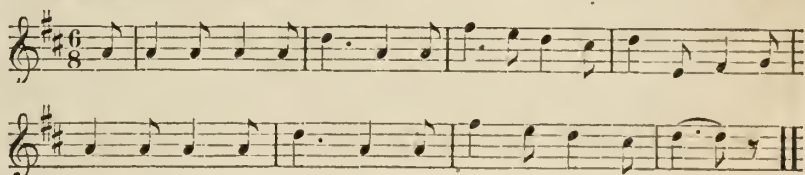
No. 143.



No. 144. Two beats in a measure.



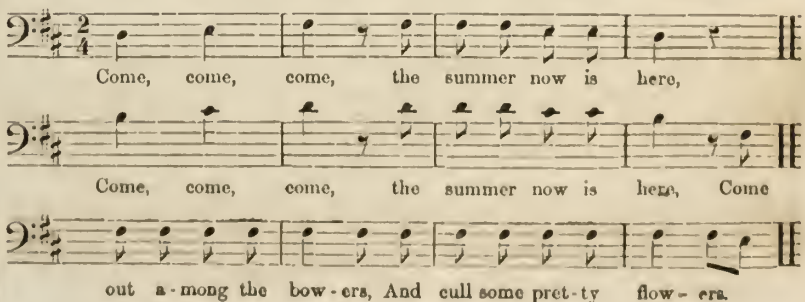
No. 145. Two beats.



No. 146. ROUND IN FOUR PARTS.—“MORNING BELLS.”



No. 147. ROUND IN THREE PARTS.—“COME, COME, COME.”



**No. 148. ROUND IN FIVE PARTS.—“Good Night.”**

Now to all Good-night, Now to all Good-night, Good-night.

**No. 149. ROUND IN TWO PARTS.—“WARBLE FOR US.”**

War-ble for us, e-cho sweet, e-cho sweet, Soft-ly now our songs repeat, Gentle echo, wake from sleep, Gentle echo, clear and deep.

**No. 150. ROUND IN TWO PARTS.—“WHETHER YOU WHISPER.”**

Whether you whisper low, or loud-ly call, Dis-tinct-ly, dis-tinct-ly speak, or do not speak at all.

**No. 151. ROUND IN THREE PARTS.—“Now WE WILL SING.”**

Now we will sing our parting lay, And then we'll quickly haste a-way, And then we'll quickly haste, haste a-way, we will sing our part-ing lay, And

• Close here.

then we'll haste a-way, we will sing our parting, part-ing lay. So

**No. 152. ROUND IN FOUR PARTS.—“VILLAGE BELLS.”**

One, two, three, four, five, six, seven, eight, The vil-lage - Hark, hark, the dis-tant vil-lage - One, two, three, four, five, six, seven, A-long the

bells. One, two, three, four, five, six, seven, eight. One, two, three, four, five, six, seven, eight. Hark, bells, Hark, . . . hark, the distant vil-lage bells. eight. A-long . . . the vale their mu-sic swells. vale their mu-sic swells, their mu-sic swells.

**No. 153. ROUND IN THREE PARTS.—“HARK THE DISTANT CLOCK.”**

PIANO, LEGATO.

Hark, the distant clock re-minds us That an-oth-er hour is fled,  
Night is come, our work is end-ed, So good night, 'tis time for bed.  
*sf* One, two, three, four, five, six, seven, eight.

**No. 154. Scale in A MAJOR.**

**No. 155. Scale in F# MINOR.**

**No. 156.**

**No. 157.**

**No. 158.**

**No. 159.**

NOTE.—Nos. 158 and 159 may be sung together.

**No. 160.**

NOTE.—This lesson may be sung by two divisions, as indicated by the figures.

**No. 161.**

**No. 162.**

**No. 163.**

ROUND IN TWO PARTS.

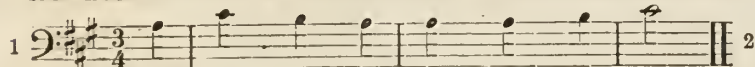


## No. 164.

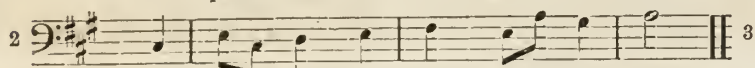


Hallelujah, Hallelujah, A - - - men, Hallelujah, Hallelujah, A-men.

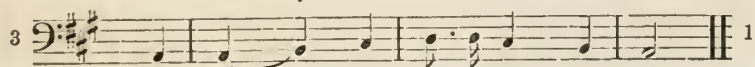
## No. 165. ROUND IN THREE PARTS.—“THE PASTURES ARE CLOTHED.”



The pas - tures are clo - thod with flocks,



The val - leys are cov - ered with corn;



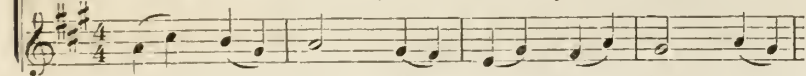
They shout and sing a-loud for joy.

## No. 166.

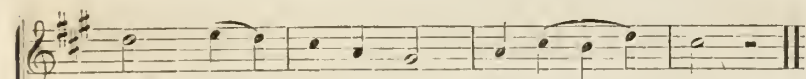
## SENTENCE.—“HALLELUJAH.”



Hal - le - lu - jah, Hal - le -



Hal - le - lu - jah, Hal - le - lu - jah,

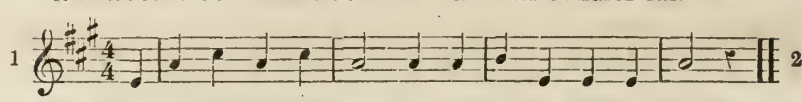


- - lu - jah, Hal - le - lu - jah, A - - - men.

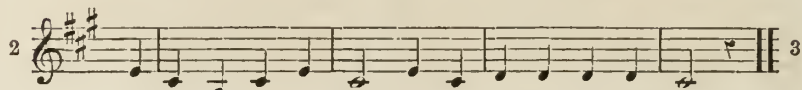


Hal - le - lu - jah, A - - - men.

## No. 167. ROUND IN FOUR PARTS.—“THE CHEERFUL DAY.”



The cheerful day is dawn-ing, I hear the cuckoo sing,



To ush - er in the morn-ing, And welcome gen - tle spring.

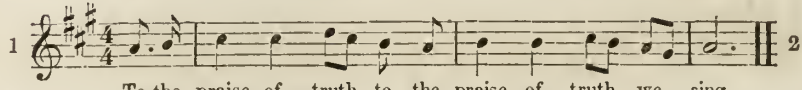


Cuckoo! Cuckoo! Cuckoo!

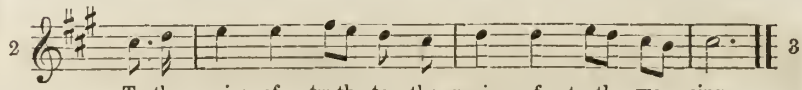


I hear the cuckoo, And welcome gentle spring.

## No. 168. ROUND IN THREE PARTS.—“TO THE PRAISE OF TRUTH.”



To the praise of truth, to the praise of truth we sing,

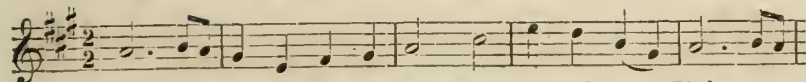


To the praise of truth, to the praise of truth we sing,

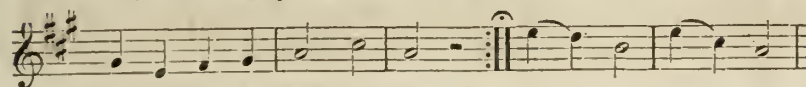


For the truth is a no - ble thing.

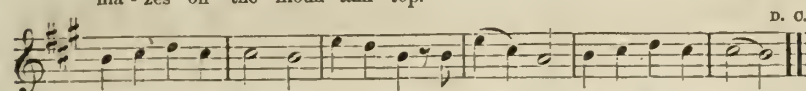
## No. 169. SONG.—"THE WAY-WORN TRAVELER."



{ Faint and wea-ri-ly the way-worn tra-vel-er Plods un-  
 { Wan-dering drea-ri-ly, and sad un-ra-vel-er Of the  
 D. C. Oh, how brisk-ly then the way-worn tra-vel-er Treads the

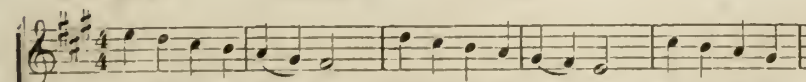


- cheer-i-ly, a-fraid to stop; } Doubt-ing, fear-ing,  
 ma-zes on the moun-tain top; }  
 ma-zes on the moun-tain top.

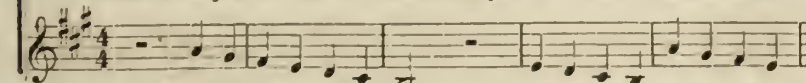


While his course he's steering, Cottages ap-pear-ing, As he's nigh to drop;

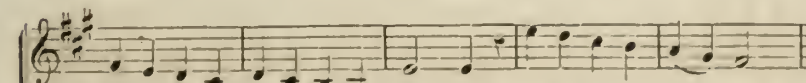
## No. 170. SENTENCE.—"HALLELUJAH."



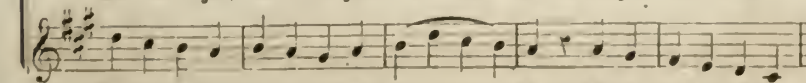
Hal-le-lu-jah, A - men, Hal-le-lu-jah, A - men, Hal-le-lu-jah,



Hal-le-lu-jah, A - men, Hal-le-lu-jah, Hal-le-lu-jah,



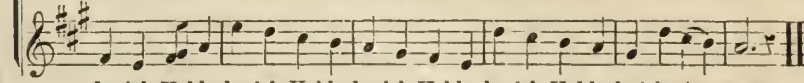
Hal-le-lu-jah, Hal-le-lu-jah, A - men, Hal-le-lu-jah, A - men,



Hal-le-lu-jah Hal-le-lu-jah, A - - - men, Hal-le-lu-jah, Hal-le-



Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, A - - men.

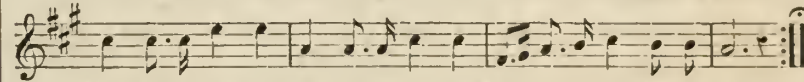


- - lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, A - men.

## No. 171. MARCH SONG.—"COME AND MARCH THE ROUNDS WITH ME."



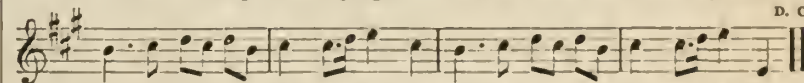
Come and march the rounds with me, Come and march the rounds with me,



March to the meadow, March to the meadow, March to the old shady tree.

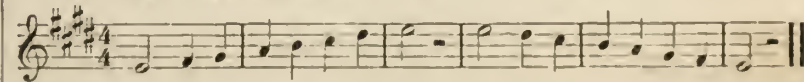


O the morning, morning light! Welcome, welcome, cheering sight!

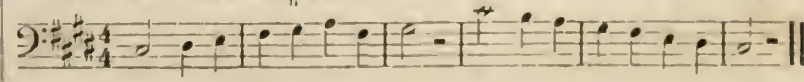


We will quickly haste a-way, To spend a joy-ful, hap-py day, So

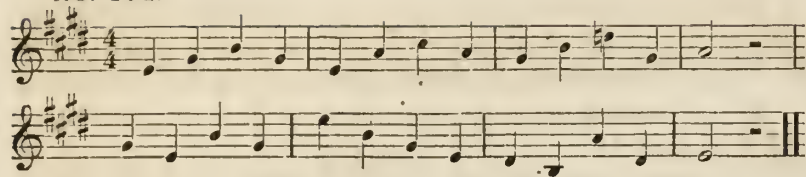
## No. 172. Scale in E MAJOR.



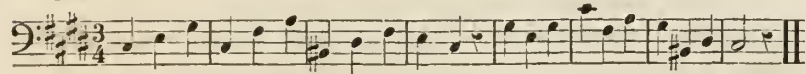
## No. 173. Scale in C# MINOR.



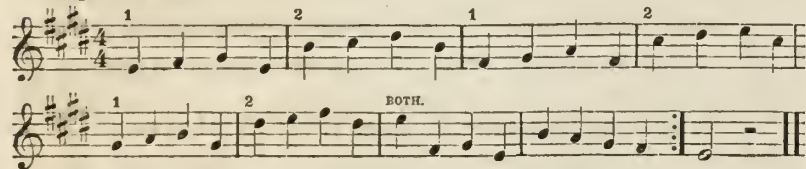
## No. 174.



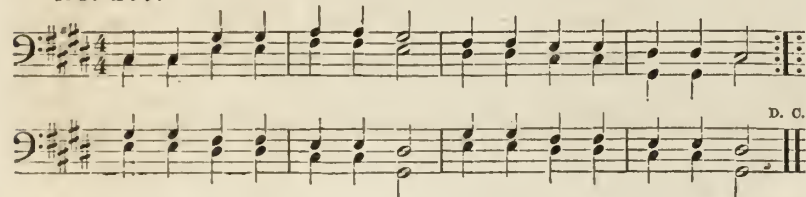
## No. 175.



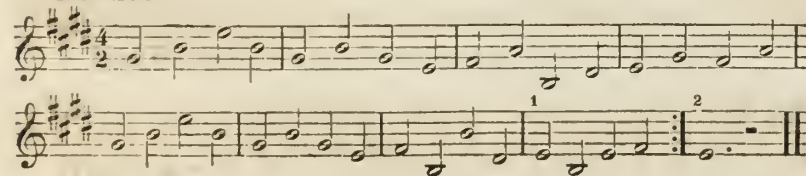
## No. 176.



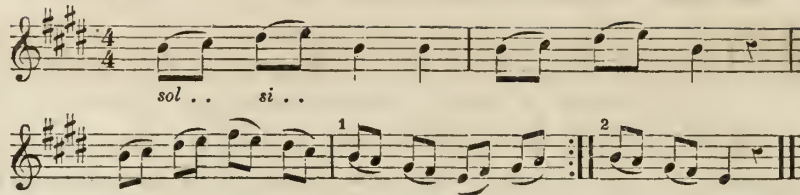
## No. 177.



## No. 178.



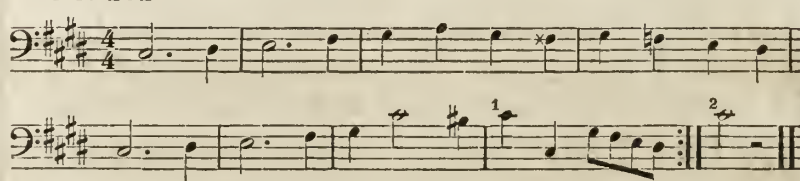
## No. 179.



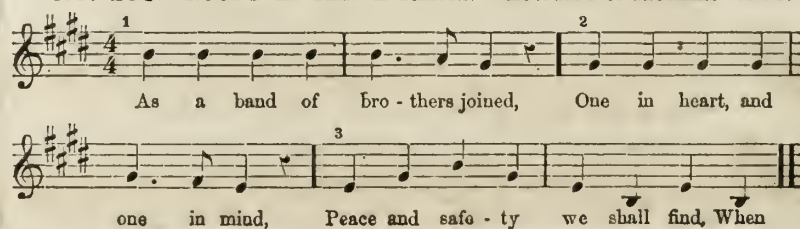
## No. 180.



## No. 181.



## No. 182. ROUND IN THREE PARTS.—"AS A BAND OF BROTHERS JOINED."





**No. 183. ROUND IN FOUR PARTS.—“NOW THE DAY IS GONE.”**

Now the day is gone, And the night is come, When the  
day of life is flown, May heav'n be our home.

**No. 184. SENTENCE.—“HARD THINGS BEFORE US.”**

Hard things be-fore us, all gloom-i-ly rise,  
Yet we still press for-ward, with joy in our eyes.

**No. 185. ROUND IN FOUR PARTS.—“COME AND SING A MERRY SONG.”**

1. Come and sing a mer-ry song, Wake the cheer-ful glee,  
2. En-vy, an-ger, hence a-way, E-vil pas-sions flee;  
Now the joy-ous tones pro-long, Hap-py, hap-py we; }  
Why should we in-dulge them, say? Why should you or me! }  
O! hap-py we, O hap-py we, O hap-py, hap-py  
we . . . hap-py, hap-py we.

**No. 186. ROUND IN TWO PARTS.—“THREE THINGS ARE SOUGHT FOR.”**

Three things are sought for, Power, pleas-ure, and wealth:  
One spoils our tem-per, and two spoil our health.

**No. 187. ROUND IN THREE PARTS.—“HOW SWEET TO BE ROAMING.”**

1. How sweet to be roam-ing, When sum-mer is  
blooming, Thro' woodland and grove, Thro' wood-land and grove.  
2. How sweet to be roam-ing, When sum-mer is  
blooming, Thro' woodland and grove, Thro' wood-land and grove.  
3. Sweet, sweet, sweet to be  
roaming Through wood-land, wood-land and grove.

## ELEMENTARY EXERCISES.

**No. 188. ROUND IN THREE PARTS.—“HUMBLE IS MY LITTLE COTTAGE.”**

Humble is my lit - tle cottage, Yet it is the seat of bliss;  
An - ger nev - er dwells a - mong us, On - ly peace and hap - pi - ness;  
Kindness there you always see, And the sweet - est har - mo - ny.

**No. 189.** SONG.—“I AM A FALLING LEAF.”

**Slowly.**

Slowly.

1. I am a fall - ing leaf, The chil - ly winds have found me, I  
2. I saw the sky so blue, The birds were singing o'er me, The  
3. We fade as all else must, No more the birds are call - ing, The

fade with those a - round me,—All murm'ring life is brief  
flow'rs sprang up be - fore me, Of ev - ery changing hue.  
flow'rs and leaves are fall - ing,—To - mor - row we are dust.

**No. 190.** Scale in F MAJOR.

**No. 191.** Scale in D MINOR.

16. 181. Scale in D minor.

## No. 192.

The first system of the musical score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in the key of B-flat major (two flats) and 4/4 time. The melody is written on the top staff, starting on G4, moving to A4, Bb4, and C5, then descending to Bb4, A4, G4, and F4. The bass staff provides a simple harmonic accompaniment, starting on Bb3, moving to C4, D4, and E4, then descending to D4, C4, Bb3, and A3. The system ends with a double bar line.

## No. 193.

### Quick and Agitated.

**Quick and Agitated.**

Musical score for "Quick and Agitated" in bass clef, 3/4 time, key of B-flat major. The score consists of two staves. The first staff contains a continuous eighth-note melody. The second staff features a series of chords marked with accents (>) and a final cadence.

## No. 194.

Handwritten musical score for 'The Rose Tree'. The score is written on two staves in bass clef, 4/4 time. The key signature has one flat (B-flat). The melody is written on the upper staff, and the accompaniment is on the lower staff. The piece ends with a double bar line.

No. 195.

No. 196.

No. 197.

No. 198.

No. 199.

No. 200. ROUND IN FOUR PARTS.—"THOU, POOR BIRD."

Thou, poor bird, mourn'st the tree, Where sweetly thou did'st warble in thy wand'rings free



**No. 201. ROUND IN THREE PARTS.**—"NOW THE SUN SINKS IN THE WEST."

1 Now the sun sinks in the west, Af - ter la - bor com - eth rest.

2 Now the sun sinks in the west, Af - ter la - bor cometh rest, Now the

3 sun . . . sinks in the west, . . . After la - bor cometh rest.

**No. 202. ROUND IN FOUR PARTS.**—"IN THE FIELD."

1 In the field the men are mowing, Come and help them, I am going.

**No. 203. ROUND IN THREE PARTS.**—"JOIN WE ALL TO SWELL THE SONG."

1 Join we all to swell the song, Young and old the

2 strain pro - long, Mu - sic now em - ploy each tongue.

**No. 204. SENTENCE.**—"THE MORNING FLOWERS."

The morning flowers display their sweets, And gay their silken leaves un - fold,

As careless of the noon-day heats, As fearless of the evening cold.

**No. 205. ROUND IN THREE PARTS.**—"LIKE A MAY-DAY."

1 Like a May-day, bright and cloudless, Youth is van - ish - ing a - way.

2 Like a May-day, bright and cloudless, Youth is van - ish - ing a - way.

3 Ev - ery joy the world can fur - nish, Hast - ens quickly to decay.

**No. 206. ROUND IN THREE PARTS.**—"NOW ABIDETH FAITH."

1 Now abideth faith, hope and charity, but the greatest of these is chari - ty.

2 Now abideth faith, hope and charity, but the greatest of these is chari - ty.

3 Now abideth faith, hope and charity, but the greatest of these is chari - ty.

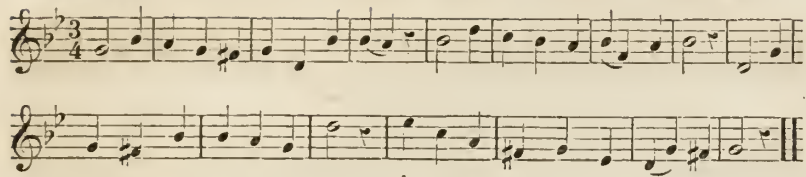
**No. 207. ROUND IN THREE PARTS.**—"THE MERRY MONTH."

1 The mer - ry month be - gins to - day, That drives the win - try

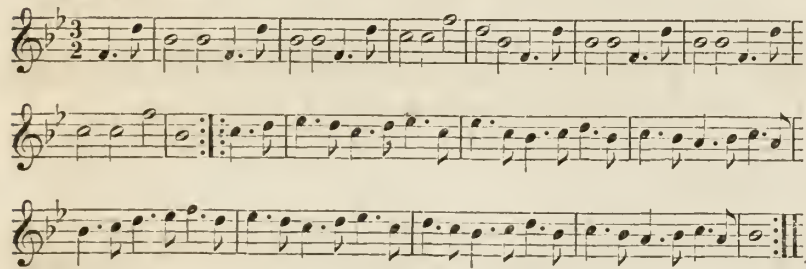
2 cold a - way, The merry, merry, merry, merry month of May.



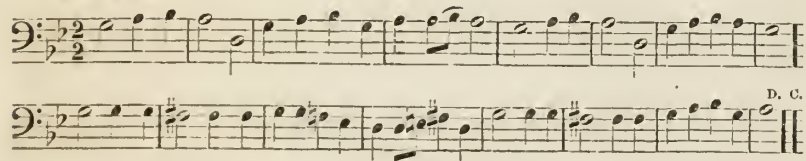
## No. 217.



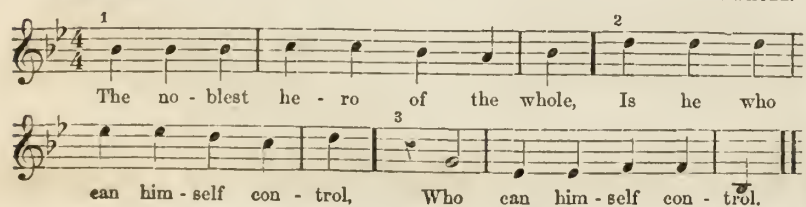
## No. 218.



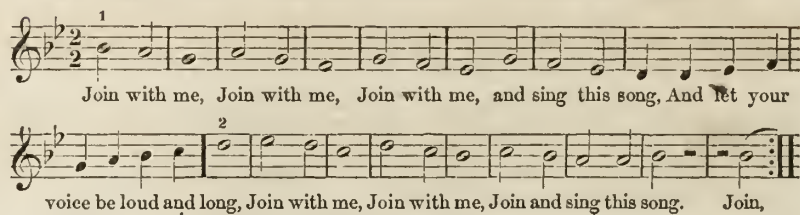
## No. 219.



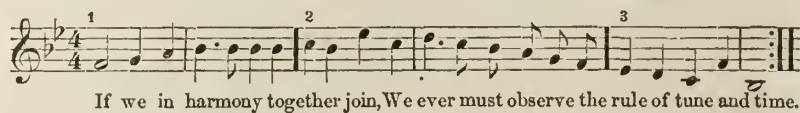
## No. 220. ROUND IN THREE PARTS.—“THE NOBLEST HERO OF THE WHOLE.”



## No. 221. ROUND IN TWO PARTS.—“JOIN WITH ME, AND SING.”

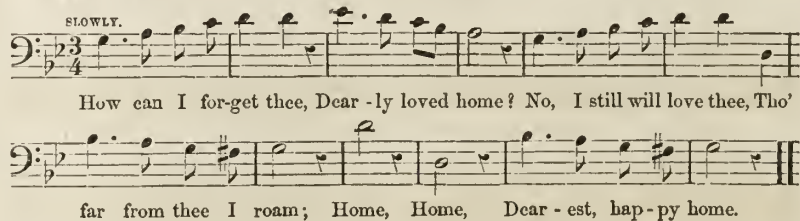


## No. 222. ROUND IN THREE PARTS.—“IF WE IN HARMONY.”

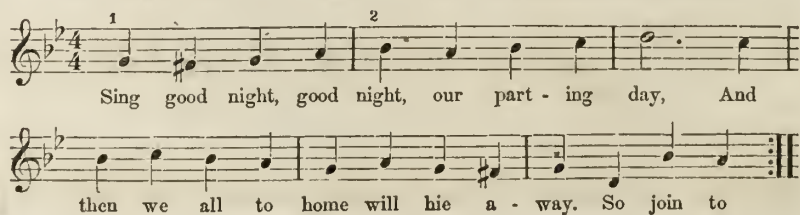


## No. 223.

## SONG.—“HOME.”



## No. 224. ROUND IN TWO PARTS.—“SO JOIN TO SING GOOD NIGHT.”





**No. 225.** ROUND IN FOUR PARTS.—“HOW SHALL I COUNT.”

1  How shall I count this six-eight time, So . .

2  Shall I count it by six, or . . .

3  No,

4  One, two, one, two, one, two, one, two,

 . . . that our voi - ces all may chime?

 . . . shall I count it by three, by six, or by three?

 no; don't you see you must count it by two!

 one, two, one, two, one, two, one, two,

**No. 226.** ROUND IN TWO PARTS.—“O SING PRAISES.”

O sing praises, O sing praises, ascribe sal-

O sing praises, O sing praises,

- - vation un-to God, and tell of all his won-drous

Ascribe sal - vation un-to God, and tell of

works, his won-drous works. A - - - men, A - - - men.

all his won-drous works, his won-drous works. A - - - men.

**No. 227.** SENTENCE.—“HASTE, O HASTE AWAY.”

Haste, O haste a - way, . . . . . O haste a - way, . . . . .  
 O haste a - way, . . . . . - O haste a -

## No. 227.—CONCLUDED.

O haste a-way, . . . . O haste a-way, . . . . O haste a-way, . . . . O haste a-way, . . . . while yet 'tis day, while yet 'tis day. . . . O haste a-way, while yet 'tis day, O haste, while yet 'tis day.

No. 228. Scale in E $\flat$  MINOR.

## No. 229. Scale in C MINOR.

## No. 230.

## No. 231.

D. C.

## No. 232.

D. C.

NOTE.—Nos. 231 and 232 may be sung together.

## No. 233.

D. C.

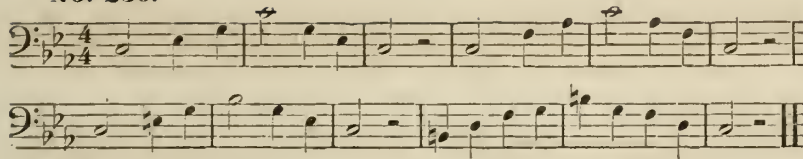
## No. 234.

D. C.

NOTE.—Nos. 233 and 234 may be sung together.

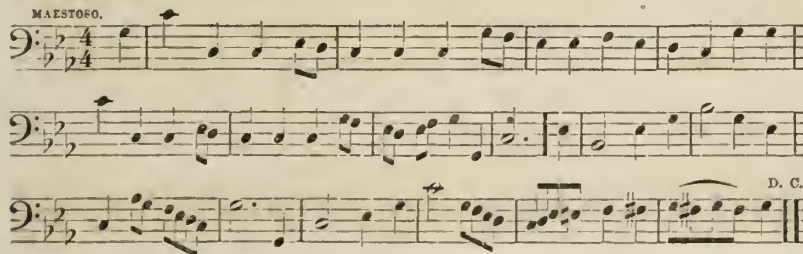
## No. 235.

## No. 236.

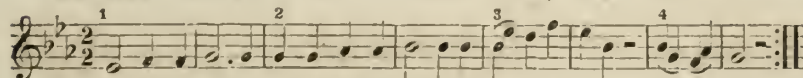


## No. 237.

MAESTOSO.

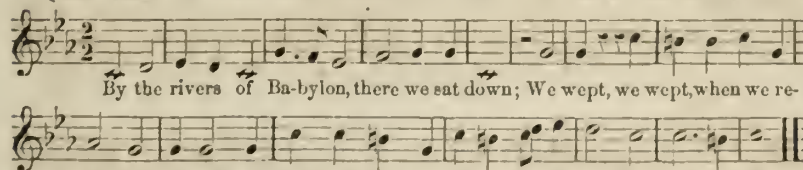


## No. 238. ROUND IN FOUR PARTS.—"JUNE, LOVELY JUNE."



June, lovely June, now beautifies the ground, And the notes of the cuckoo sweetly sound.

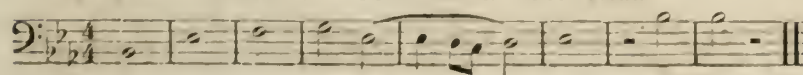
## No. 239. ROUND FOR THREE VOICES.—"BY THE RIVERS OF BABYLON."



By the rivers of Ba-bylon, there we sat down; We wept, we wept, when we re-

- membered Zion, We hanged our harps up-on the willows in the midst thereof.

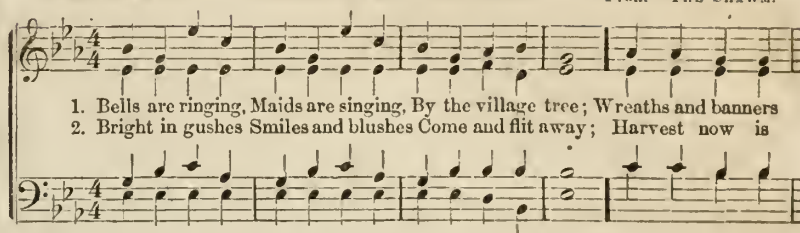
## No. 240. ROUND IN FOUR PARTS.—"GOOD NIGHT."



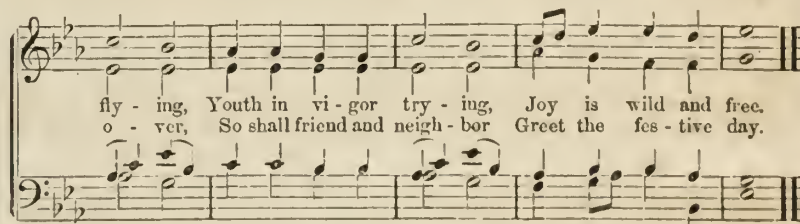
## No. 241.

SONG.—"BELLS ARE RINGING."

FROM "THE SHAWM."

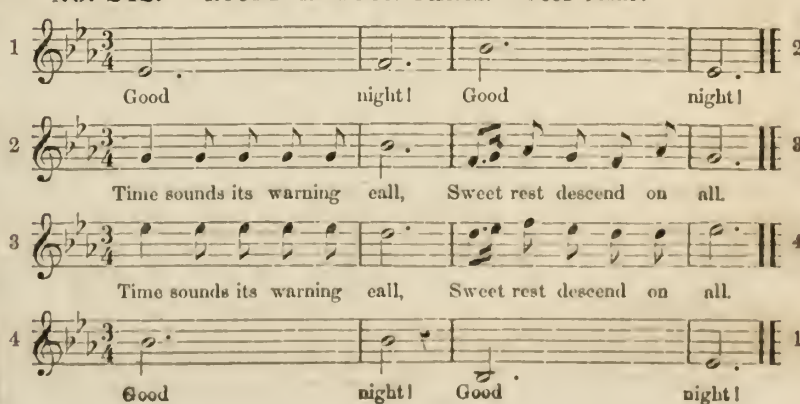


1. Bells are ringing, Maids are singing, By the village tree; Wreaths and banners  
2. Bright in gushes Smiles and blushes Come and flit away; Harvest now is



fly - ing, Youth in vi - gor try - ing, Joy is wild and free,  
o - ver, So shall friend and neigh - bor Greet the fes - tive day.

## No. 242. ROUND IN FOUR PARTS.—"GOOD NIGHT!"



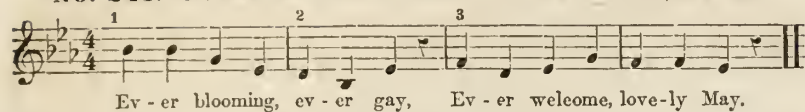
Good night! Good night!

Time sounds its warning call, Sweet rest descend on all

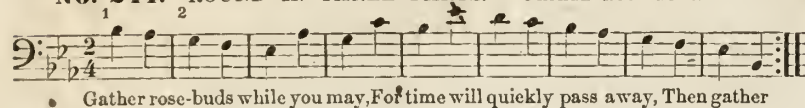
Time sounds its warning call, Sweet rest descend on all

Good night! Good night!

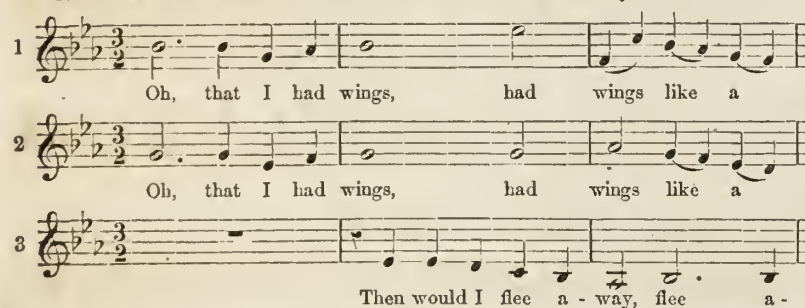


**No. 243. ROUND IN THREE PARTS.**—"EVER BLOOMING, EVER GAY."


Ev - er bloom-ing, ev - er gay, Ev - er wel-come, love-ly May.

**No. 244. ROUND IN THREE PARTS.**—"GATHER ROSE-BUDS."


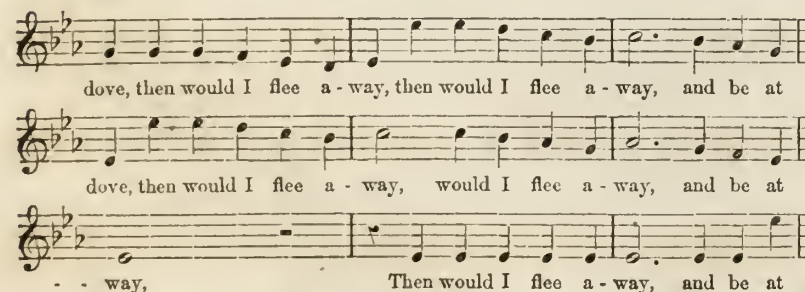
Gather rose-buds while you may, For time will quickly pass away, Then gather

**No. 245. ROUND IN THREE PARTS.**—"OH, THAT I HAD WINGS."


Oh, that I had wings, had wings like a

Oh, that I had wings, had wings like a

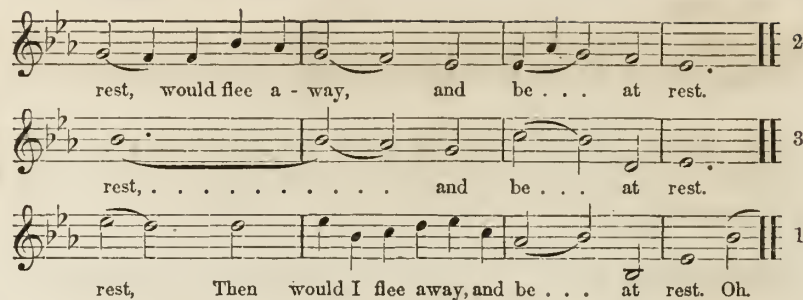
Then would I flee a - way, flee a -



dove, then would I flee a - way, then would I flee a - way, and be at

dove, then would I flee a - way, would I flee a - way, and be at

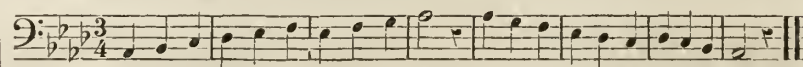
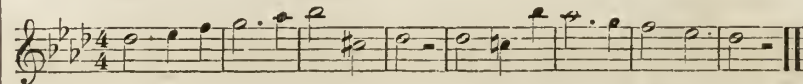
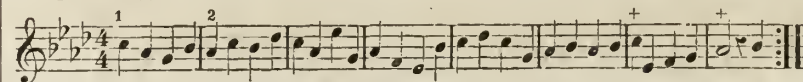
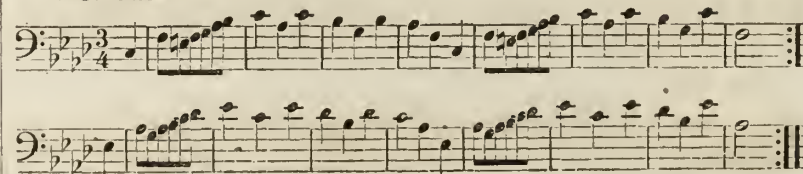
- - way, Then would I flee a - way, and be at



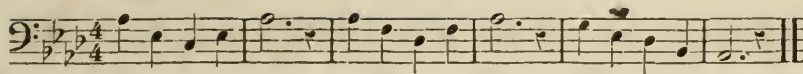
rest, would flee a - way, and be . . . at rest.

rest, . . . . . and be . . . at rest.

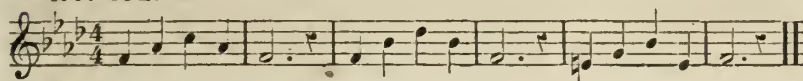
rest, Then would I flee away, and be . . . at rest. Oh.

**No. 246. Scale in A<sup>2</sup> MAJOR.**

**No. 247. Scale in F MINOR.**

**No. 248. ROUND IN TWO PARTS.**

**No. 249.**


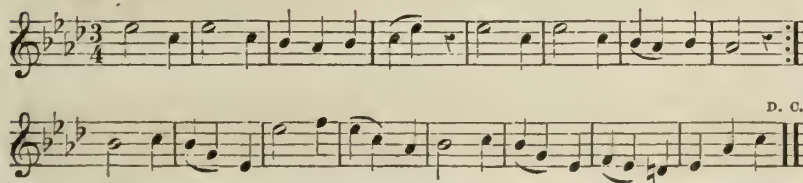
No. 250.



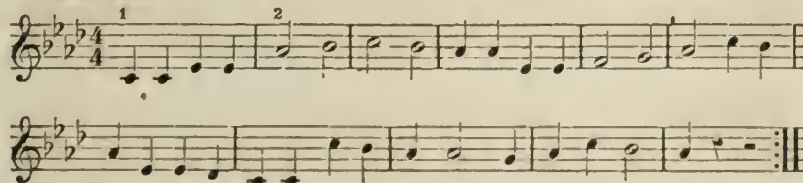
No. 251.



No. 252.

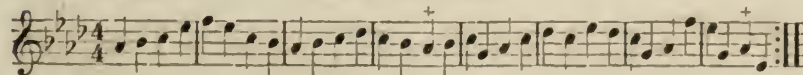


No. 253.

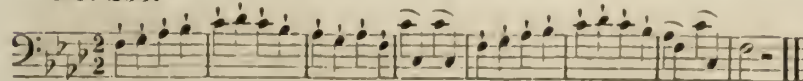


No. 254.

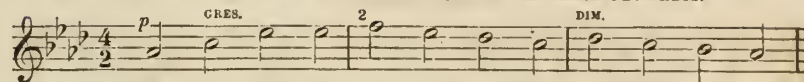
IN TWO PARTS.



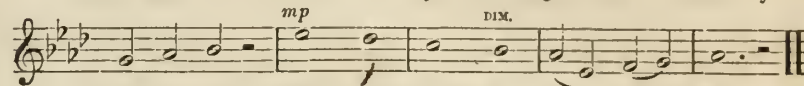
No. 255.



No. 256. ROUND IN TWO PARTS.—“TAKE THESE FLOWRETS.”

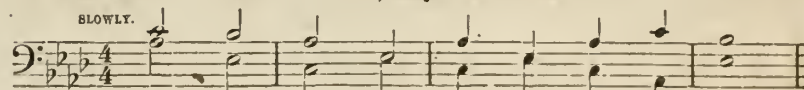


Take these flow-'rets, mild-ly bloom-ing, Bind them round thy

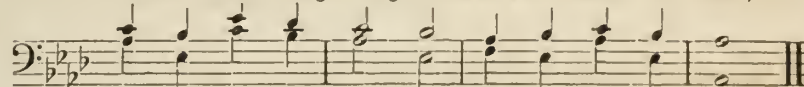


au-burn hair, Bind them round thy au - burn hair.

No. 257. SONG.—“SOFTLY, GENTLY FLOW OUR DAYS.”



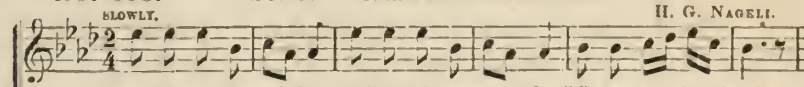
1. Soft - ly, gen - tly flow our days a - long;  
2. Ev - er sing - ing, heart and voice u - nite;



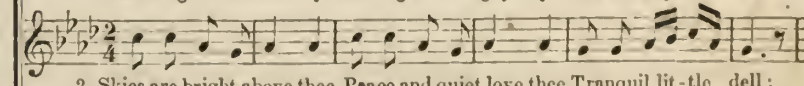
When each pain and sor - row soothes our hap - py song.  
Then a - lone can mu - sic fill us with de - light.

No. 258. SONG.—“CHARMING LITTLE VALLEY.”

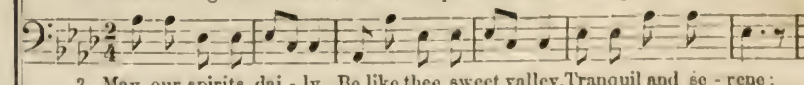
H. G. NAGELI.



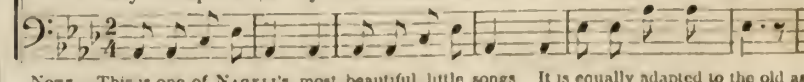
1. Charming lit - tle val - ley, Smiling all so gay - ly, Like an angel's brow,



2. Skies are bright above thee, Peace and quiet love thee, Tranquil lit - tle dell;

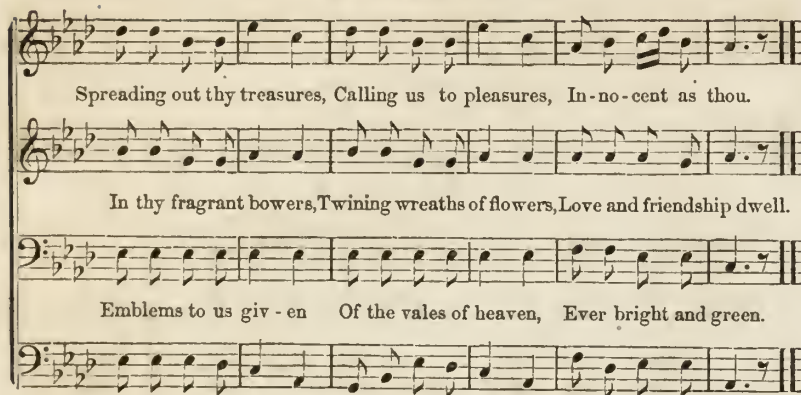


3. May our spirits dai - ly Be like thee, sweet valley, Tranquil and so - re - ne;



NOTE.—This is one of Nageli's most beautiful little songs. It is equally adapted to the old as to the young; where there is a pure and gentle spirit, it can never fail to please.

## No. 258, CONCLUDED.

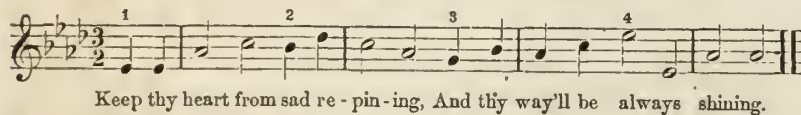


Spreading out thy treasures, Calling us to pleasures, In-no-cent as thou.

In thy fragrant bowers, Twining wreaths of flowers, Love and friendship dwell.

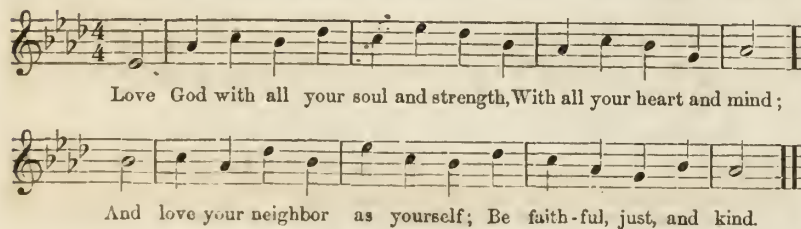
Emblems to us giv-en Of the vales of heaven, Ever bright and green.

## No. 259. ROUND IN FOUR PARTS.—“KEEP THY HEART.”



Keep thy heart from sad re-pin-ing, And thy way'll be always shining.

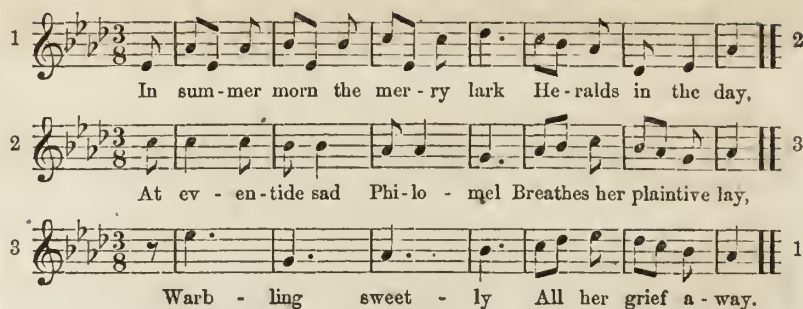
## No. 260. ROUND IN TWO PARTS.—“LOVE GOD WITH ALL YOUR SOUL.”



Love God with all your soul and strength, With all your heart and mind;

And love your neighbor as yourself; Be faith-ful, just, and kind.

## No. 261. ROUND IN THREE PARTS.—“IN SUMMER MORN.”

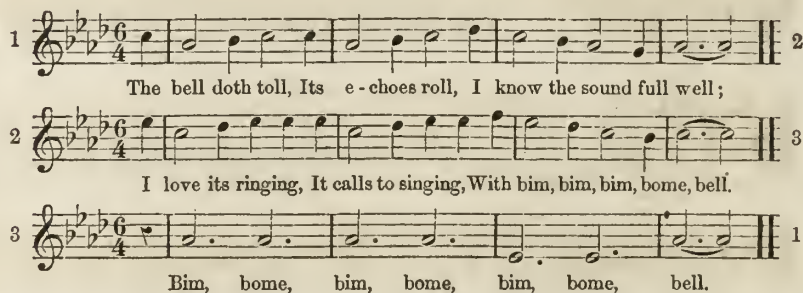


In sum-mer morn the mer-ry lark He-ralds in the day,

At ev-en-tide sad Phi-lo-mel Breathes her plaintive lay,

Warb-ling sweet-ly All her grief a-way.

## No. 262. ROUND IN THREE PARTS.—“THE BELL DOTH TOLL.”

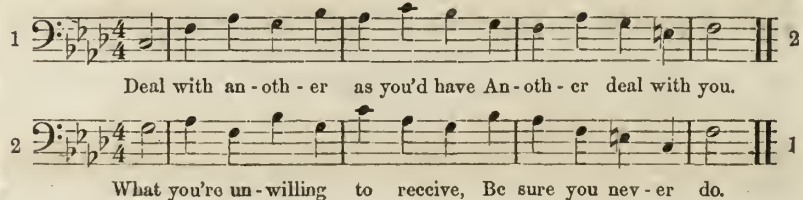


The bell doth toll, Its e-choes roll, I know the sound full well;

I love its ringing, It calls to singing, With bim, bim, bim, bome, bell.

Bim, bome, bim, bome, bim, bome, bell.

## No. 263. ROUND IN TWO PARTS.—“DEAL WITH ANOTHER.”



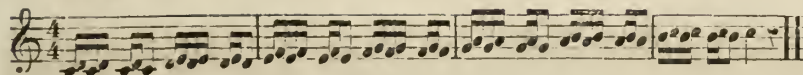
Deal with an-oth-er as you'd have An-oth-er deal with you.

What you're un-willing to receive, Be sure you nev-er do.

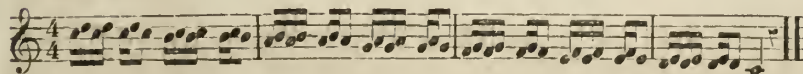


# VOCALIZING EXERCISES.

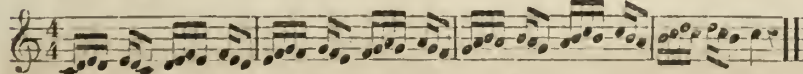
No. 264.



No. 265.



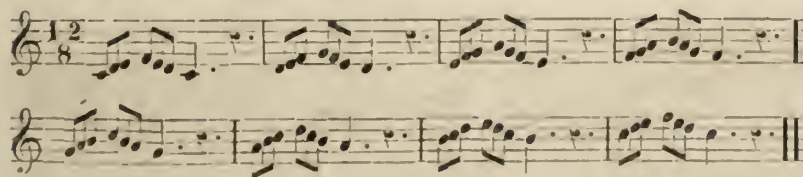
No. 266.



No. 267.



No. 268.



No. 269.—For No. 269, sing No. 268, beginning with the last measure, and then going backwards.

No. 270.



No. 271.



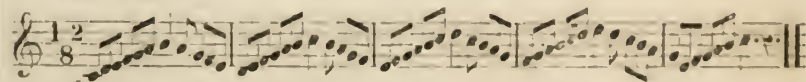
No. 272.



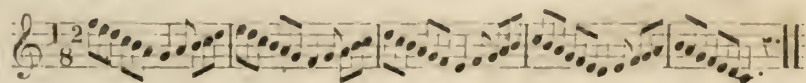
No. 273.



No. 274.



No. 275.

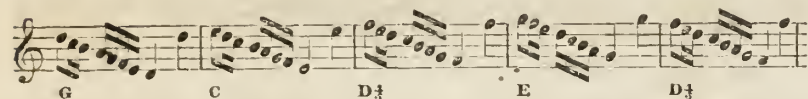


## No. 276.

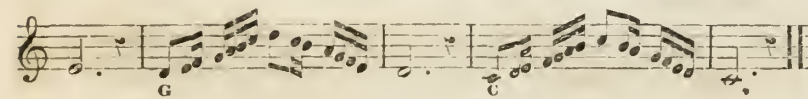
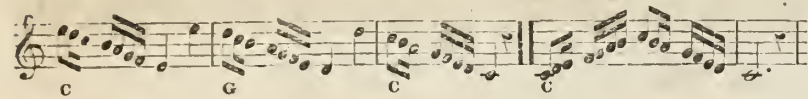


NOTE.—The letters indicate the proper Base accompaniment.

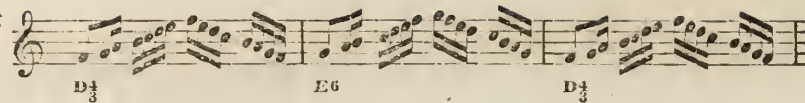
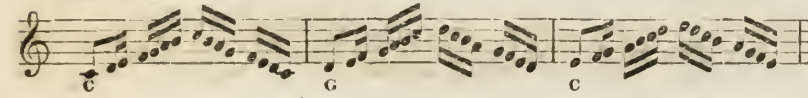
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## No. 279.



## No. 280.



## No. 281.



## No. 282.



## No. 283.



## No. 284.



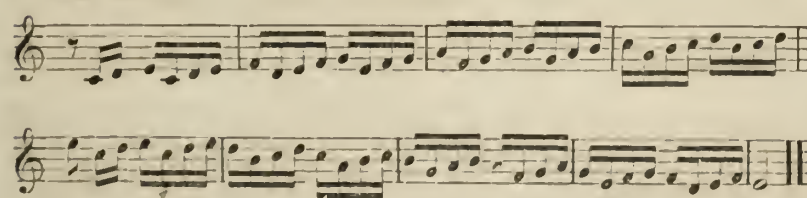
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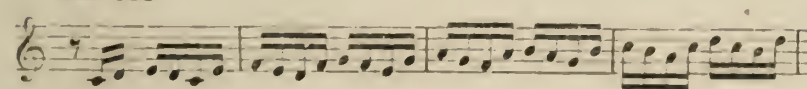
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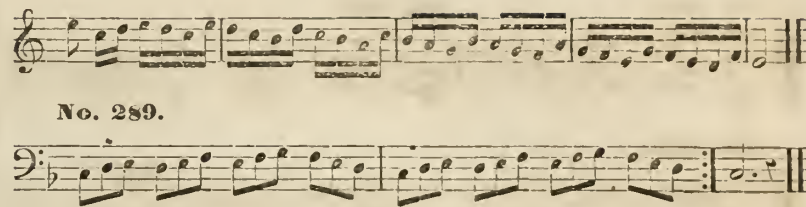
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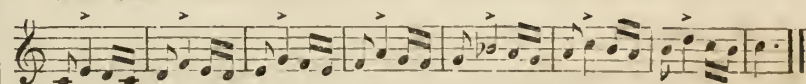
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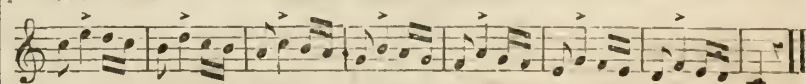
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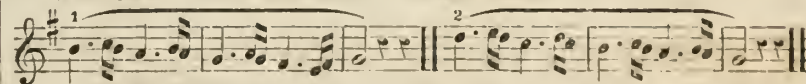


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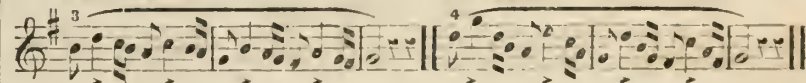
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No. 293.

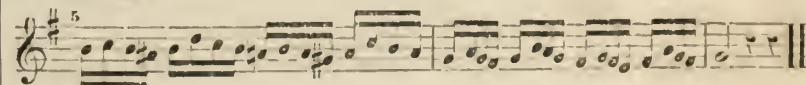


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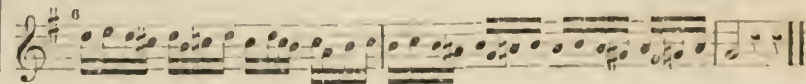
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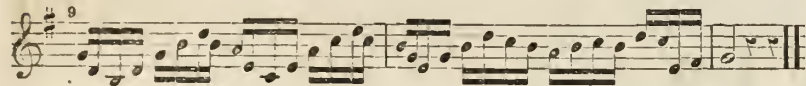
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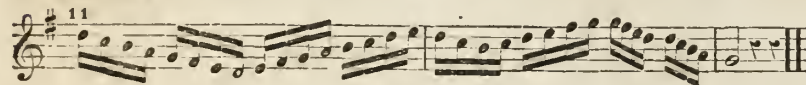
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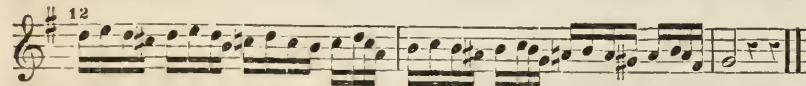
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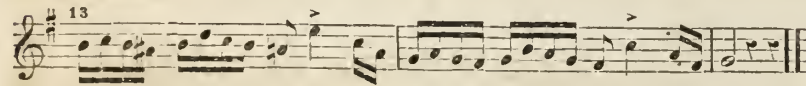
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No. 303.



No. 304.



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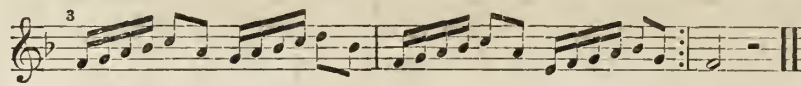


P. WINTER.

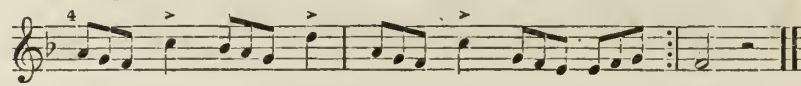
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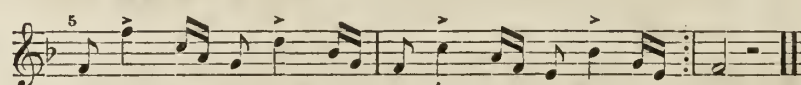
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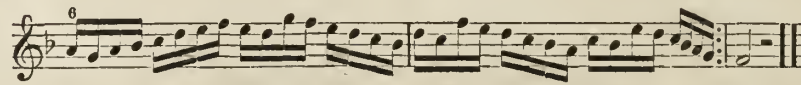
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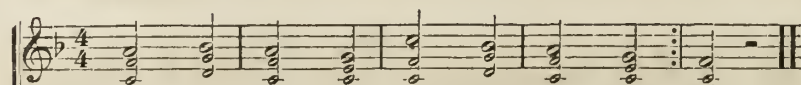
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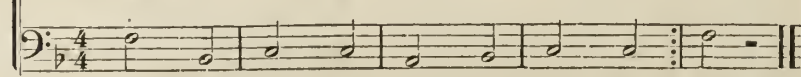
No. 310.



No. 311.



Accompaniment.



PART SECOND.

GLEES AND PART SONGS.

---

INVITATION TO SINGING.

G. F. R.

MODERATO.

4/4

Come, brothers, come, Join in the song, in the time of gladness, Join in the song, in the time of sadness, Singing is good for

Detailed description: This is the first system of musical notation for the piece 'Invitation to Singing'. It consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both are in 4/4 time. The melody is written on the top staff, starting with a half note 'C' (C4), followed by a quarter rest, then a series of eighth and sixteenth notes. The lyrics are written below the staves, aligned with the notes. The first staff ends with a double bar line.

re - cre - a - tion, And 'tis good for con - so - la - tion, High, or low, or a - ny oth - er sta - tion, Come, brothers, come.

Detailed description: This is the second system of musical notation. It continues from the first system. The top staff is in treble clef and the bottom staff is in bass clef. Both are in 4/4 time. The melody continues on the top staff, with lyrics written below. The system ends with a double bar line.

## THE STAR-SPANGLED BANNER.

First Tenor.

1. O say, can you see, by the dawn's ear-ly light, What so proud-ly we hail'd at the twi-light's last gleaming, Whose

Second Tenor.

2. On the shore dim-ly seen through the mists of the deep, Where the foe's haughty host in dread si-lence re-po-ses, What is

First Bass.

3. And where is that band, who so vaunt-ing-ly swore That the hav-oc of war and the bat-tle's con-fu-sion A

Second Bass.

4. O thus be it ev-er, when free-men shall stand Be-tween their lov'd home and the war's des-o-lation, Blest with

stripes and bright stars, through the per-il-ous fight, O'er the ram-parts we watch'd were so gal-lant-ly streaming! And the

that which the breeze, o'er the tow-er-ing steep, As it fit-ful-ly blows, half con-ceals, half dis-clo-ses; Now it

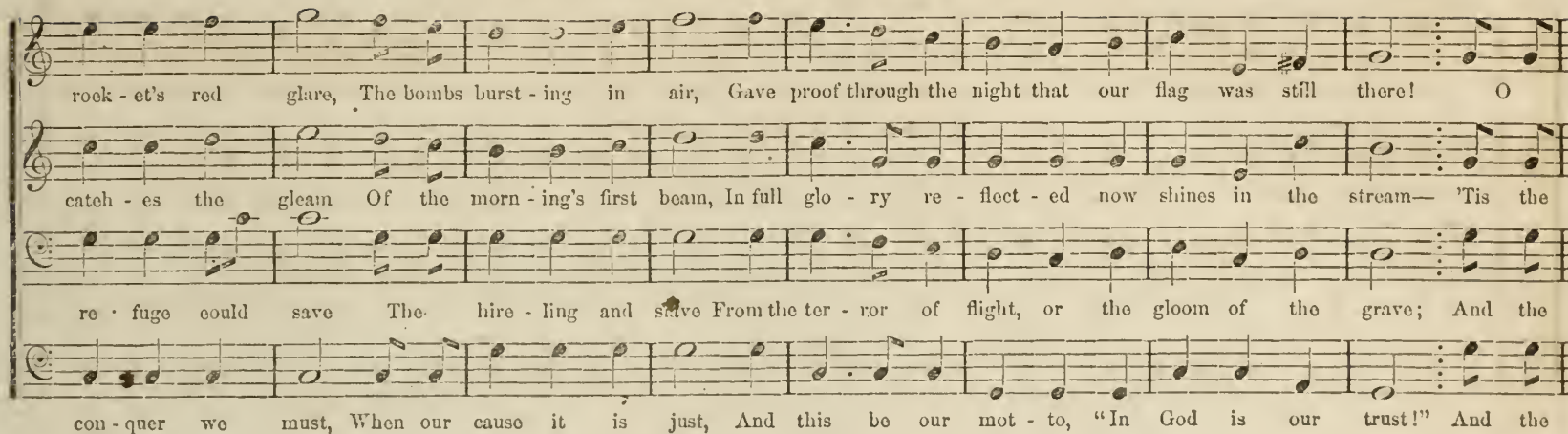
home and a coun-try shall leave us no more— Their blood has washed out their foul foot-steps' pol-lu-tion, No

vict'-ry and peace, may the Heaven res-cued land Praise the Power that hath made and pre-served us a na-tion. Then

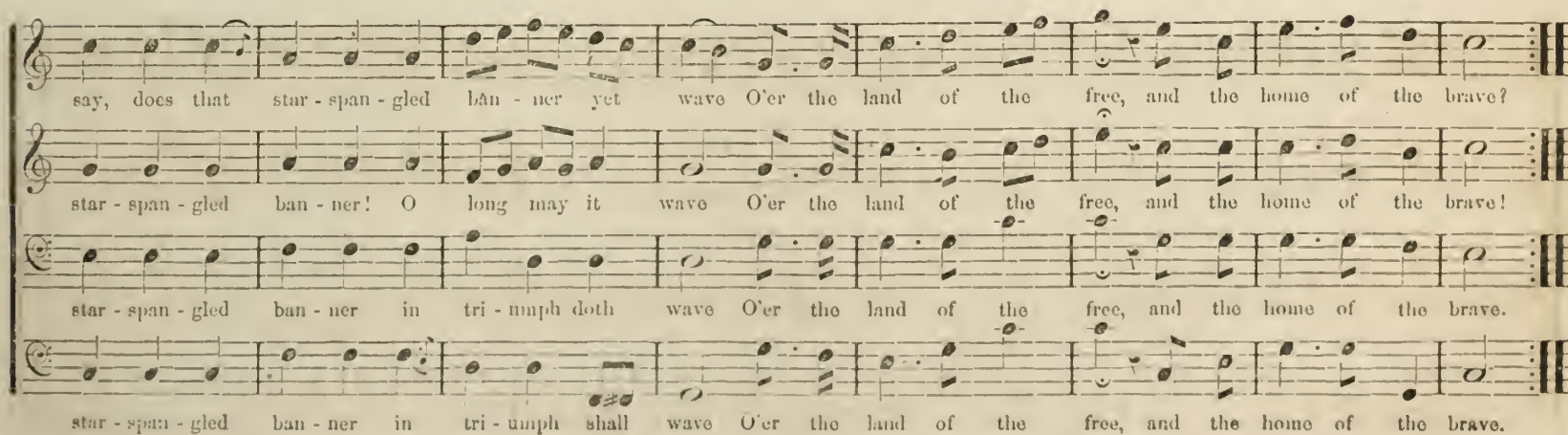


# THE STAR-SPANGLED BANNER. (CONCLUDED.)

71



rock - et's red glare, The bombs burst - ing in air, Gave proof through the night that our flag was still there! O  
 catch - es the gleam Of the morn - ing's first beam, In full glo - ry re - flect - ed now shines in the stream— 'Tis the  
 re - fuge could save The hire - ling and slave From the ter - ror of flight, or the gloom of the grave; And the  
 con - quer we must, When our cause it is just, And this be our mot - to, "In God is our trust!" And the



say, does that star - span - gled ban - ner yet wave O'er the land of the free, and the home of the brave?  
 star - span - gled ban - ner! O long may it wave O'er the land of the free, and the home of the brave!  
 star - span - gled ban - ner in tri - umph doth wave O'er the land of the free, and the home of the brave.  
 star - span - gled ban - ner in tri - umph shall wave O'er the land of the free, and the home of the brave.

## HAIL, COLUMBIA!

MAESTOSO.

1. Hail, Co-lum-bia, hap-py land! Hail, ye he-roes! heaven-born band! Who fought and bled in Free-dom's cause, Who fought and bled in

2. In-mor-tal pa-triots! rise once more; De-fend your rights; de-fend your shore: Let no rude foe, with in-pious hand, Let no rude foe, with

3. Sound, sound the trump of fame! Let Wash-ing-ton's great name Ring thro' the world with loud ap-plause, Ring thro' the world with

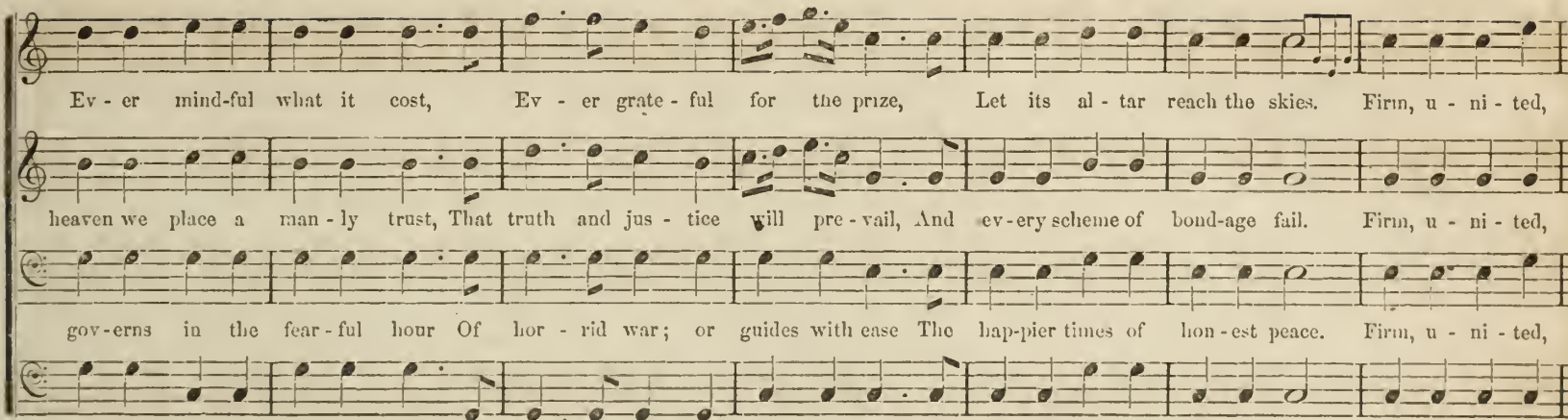
Free-dom's cause, And when the storm of war was gone, En-joyed the peace your val-or won. Let in-de-pen-dence be our boast,

in-pious hand, In-vade the shrine where sa-cred lies, Of toil and blood the well-earned prize. While offer-ing peace, sin-cere and just, In

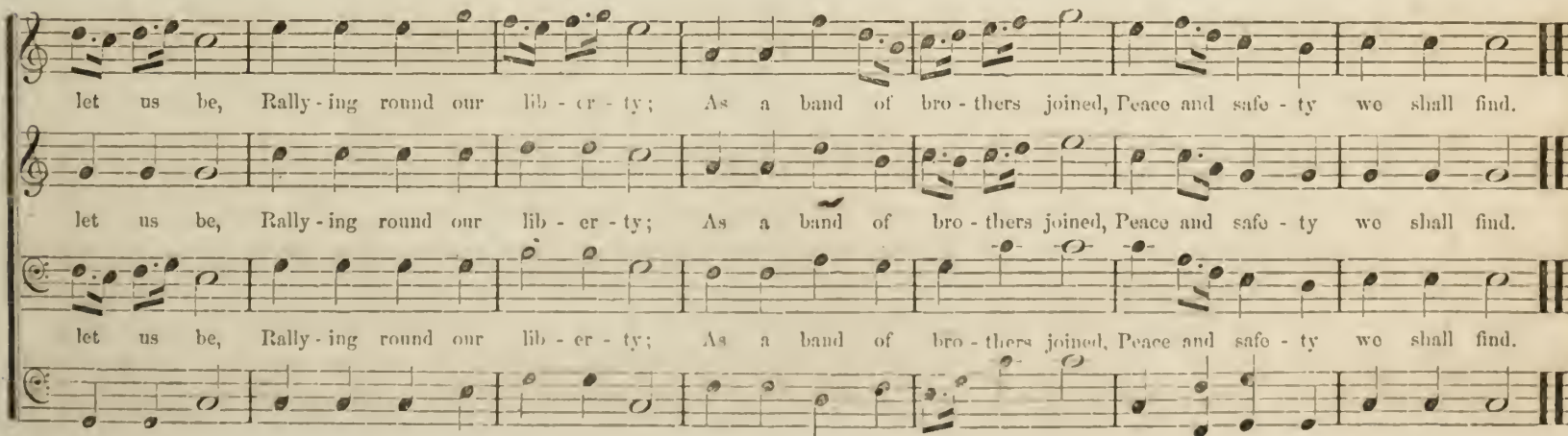
loud ap-plause, Let ev-ery clime to free-dom dear, Lis-ten with a joy-ful ear. With-e-qual skill, and god-like power, He

# HAIL, COLUMBIA! (CONCLUDED.)

73



Ev - er mind-ful what it cost, Ev - er grate - ful for the prize, Let its al - tar reach the skies. Firm, u - ni - ted,  
 heaven we place a man - ly trust, That truth and jus - tice will pre - vail, And ev - ery scheme of bond-age fail. Firm, u - ni - ted,  
 gov - erns in the fear - ful hour Of hor - rid war; or guides with ease The hap - pier times of hon - est peace. Firm, u - ni - ted,



let us be, Rally - ing round our lib - er - ty; As a band of bro - thers joined, Peace and safe - ty we shall find.  
 let us be, Rally - ing round our lib - er - ty; As a band of bro - thers joined, Peace and safe - ty we shall find.  
 let us be, Rally - ing round our lib - er - ty; As a band of bro - thers joined, Peace and safe - ty we shall find.



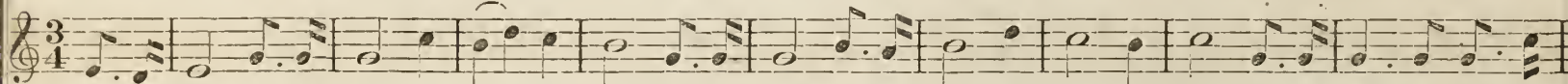
## FIRMLY STAND, MY NATIVE LAND.

NAGELL.

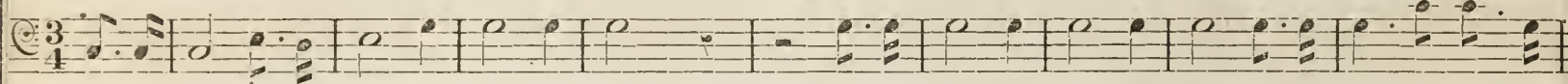
WITH ENERGY.



1. Firm-ly stand, Firm-ly stand, my na-tive land, Firm-ly stand, Firm-ly stand, my na-tive land, Free in heart, and true in



2. Safe-ly dwell, Safe-ly dwell, my na-tive land, Safe-ly dwell, Safe-ly dwell, my na-tive land, May thy sons u-ni-ted



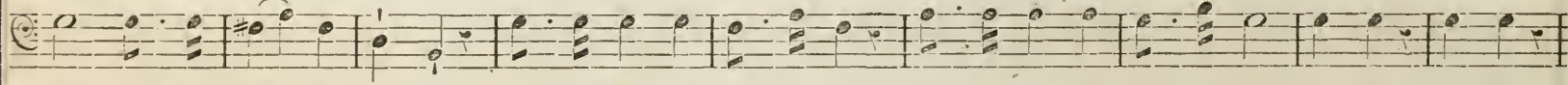
3. Sing for joy, Sing for joy, my na-tive land, Sing for joy, Sing for joy, my na-tive land, In thee dwells a no-ble



hand, All that's love-ly cher-ish; Thus shall God re-main thy friend, Then shall heav'n thy walls de-fend, Freedom! Freedom!



stand, Firm and true for ev-er; God for-bid the day should rise, When 'tis said, our free-dom dies! Freedom! Freedom!




band, All thy weal to cher-ish; God with might will guard thee round, While thy steps in truth are found, Freedom! Freedom!



# FIRMLY STAND, MY NATIVE LAND. (CONCLUDED.)

75



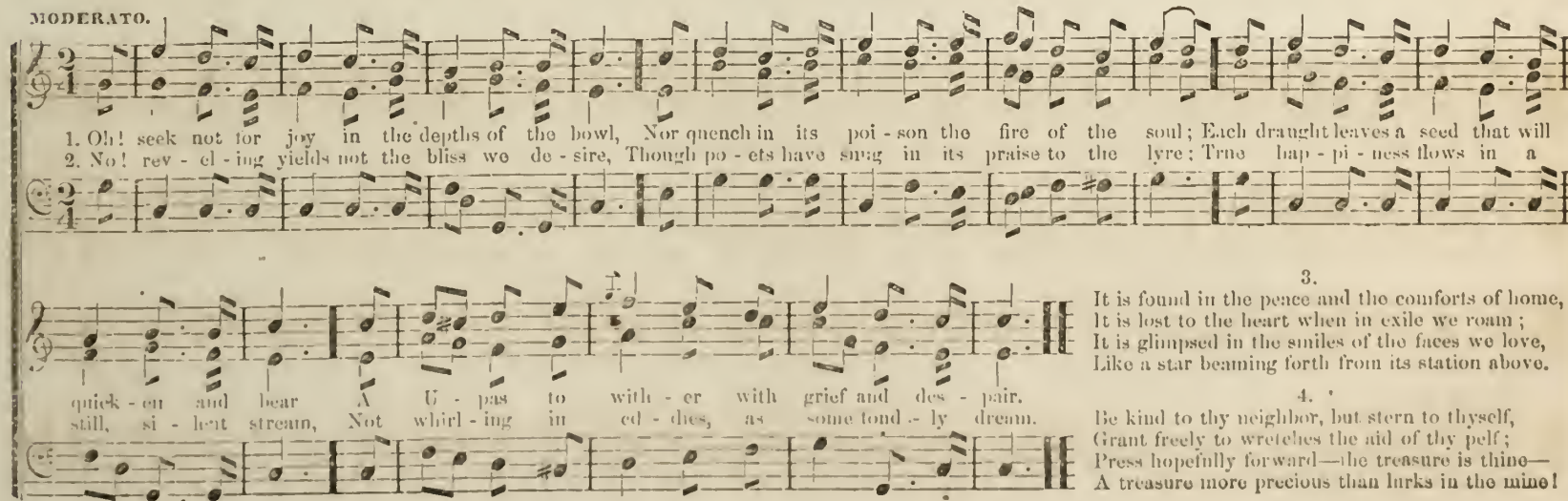
Freedom shall not per - ish! Firm-ly stand, Firm-ly stand, Firm-ly stand, Firm-ly stand, my na - tive land, my na - tive land.

Freedom die! O nev - er! Safe-ly dwell, Safe-ly dwell, Safe-ly dwell, Safe-ly dwell, my na - tive land, my na - tive land.

Freedom shall not per - ish! Sing for joy, Sing for joy, Sing for joy, Sing for joy, my na - tive land, my na - tive land.

## THE SOURCE OF JOY.

MODERATO.



1. Oh! seek not for joy in the depths of the bowl, Nor quench in its poi - son the fire of the soul; Each draught leaves a seed that will  
2. No! rev - el - ing yields not the bliss we de - sire, Though po - ets have sung in its praise to the lyre: True hap - pi - ness flows in a

quick - en and bear A U - pas to with - er with grief and des - pair.  
still, si - lent stream, Not whirl - ing in ed - dies, as some fond - ly dream.

3.  
It is found in the peace and the comforts of home,  
It is lost to the heart when in exile we roam;  
It is glimpsed in the smiles of the faces we love,  
Like a star beaming forth from its station above.

4.  
Be kind to thy neighbor, but stern to thyself,  
Grant freely to wretches the aid of thy self;  
Press hopefully forward—the treasure is thine—  
A treasure more precious than lurks in the mine!



1. What beams so bright from the moun- tain height, A - midst the stars of the so - ber night? What beams so bright from the mountain height, A -

2. Who breaks the sleep of the si - lent hour, With songs so sol - emn of depth and power? Who breaks the sleep of the si - lent hour, With

3. What sound comes down up - on the gale, In measured beat thro' the mis - ty vale? What sound comes down up - on the gale, In

mountain height,

- mid the stars of the so - ber night? 'Tis the light on the ho - ly chap - el wall, In - vit - ing the pil - grim to pray in its hall; 'Tis the

songs so sol - emn of depth and power? 'Tis the ho - ly choir in the hymn of even, Now chanting their praise to their God in heaven: 'Tis the

measured beat thro' the mis - ty vale? 'Tis the sig - nal bell to the wand'ring guest, Now call - ing the wea - ried pil - grim to rest; 'Tis the

*Cres.*



# THE CHAPEL. (CONCLUDED.)

77

light on the ho - ly chap - el wall, In - vit - ing the pil - grim to pray in its hall, In - vit - ing the pil - grim to pray in its hall.

ho - ly choir in the hymn of even, Now chanting their praise to their God in heaven, Now chanting their praise to their God in heaven.

sig - nal bell to the wand'ring guest, Now call - ing the wea - ried pilgrim to rest, Now call - ing the wea - ried pil - grim to rest.

## COME, JOIN WITH MERRY ROUNDELAY.

ALLEGRO.

FROM THE GERMAN.

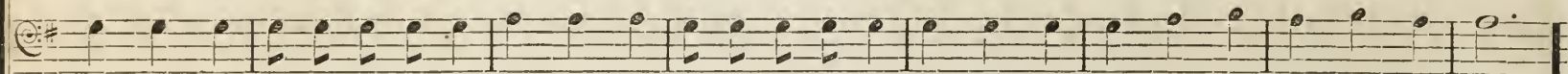
Come, join, with mer - ry roun - de - lay, Thy voice let Har - mo - ny o - bey; Each heart with glad - ness Let mu - sic in - spire.

Come, join, with mer - ry roun - de - lay, Thy voice let Har - mo - ny o - bey; Each heart with glad - ness Let mu - sic in - spire.

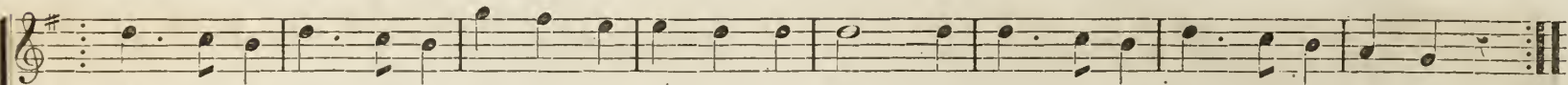
## COME, JOIN WITH MERRY ROUNDELAY. (CONCLUDED.)



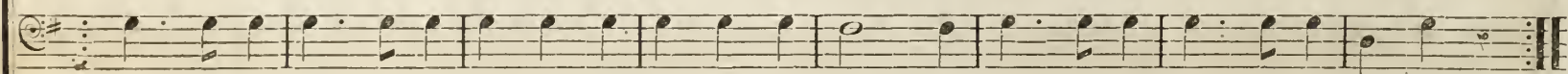
Join all, join mer - ri - ly the strain, Fly, grief, and nev - er come a - gain; Hence, gloom - y sad - ness; Hope bids thee re - tire.



Join all, join mer - ri - ly the strain, Fly, grief, and nev - er come a - gain; Hence, gloom - y sad - ness; Hope bids thee re - tire.



Har - mo - ny, har - mo - ny, hope still re - new - ing, And care, old hon - es - ty nev - er sub - du - ing.



Har - mo - ny, har - mo - ny, hope still re - new - ing, And care, old hon - es - ty nev - er sub - du - ing.



# OUR CHILDHOOD'S HOME.

J. M. PELTON. 79

NOT TOO FAST.

1. Who is there lov-eth not, Hum-ble tho' be the cot, His childhood's home; Whose thoughts not to it turn, Whose heart not for it yearn,

2. There flowers wore brightest hue, There skies were deep-est blue, There peace held sway; There sor-row brought no blight, There dreams were ev-er bright

3. Tho' dreams so bright have flown, Tho' hopes are dimmer grown, As still we roam: Yet there our thought will turn, As still our hearts do yearn

Tho' far it roam. Home! home! ev-er Must we love our na-tive home. Yes! yes! ev-er! ev-er! love it still where'er we roam.

With hope's glad ray. Home! home! ev-er Must we love our na-tive home. Yes! yes! ev-er! ev-er! love it still where'er we roam.

For that old home. Home! home! ev-er Must we love our na-tive home. Yes! yes! ev-er! ev-er! love it still where'er we roam.



## MORNING IN THE ALPINE VALE. "ALPINE GLEE SINGER," BY PERMISSION.

*p*

1. See, as morn - - ing light is beam - - ing, O'er the break - - ing gla - cier glean - ing, Night creeps slow to cav - erns

2. While the mer - - ry peals are chi - ming, Cheerful shep - - herd boys are climb - ing, Where bright Alp - ine grass is

*p*

3. Strong-armed mow - ers, wak - ing ear - - ly, Dash the dew - - drops, bright and pearl - y, As they climb with sturd - y

drear. Wak - ing birds are gay - ly sing - ing, Morn - ing bells are sweet - ly ring - ing, Sing - ing,

seen. Horns are sound - ing, sheep - bells ring - ing, Goats are climb - ing, lambs are spring - ing, Kine are

feet. Songs are sound - ing, scythes are blink - ing, Leaves are fall - ing, flowers are sink - ing, Re - do-

- MORNING IN THE ALPINE VALE. (CONCLUDED.)

81

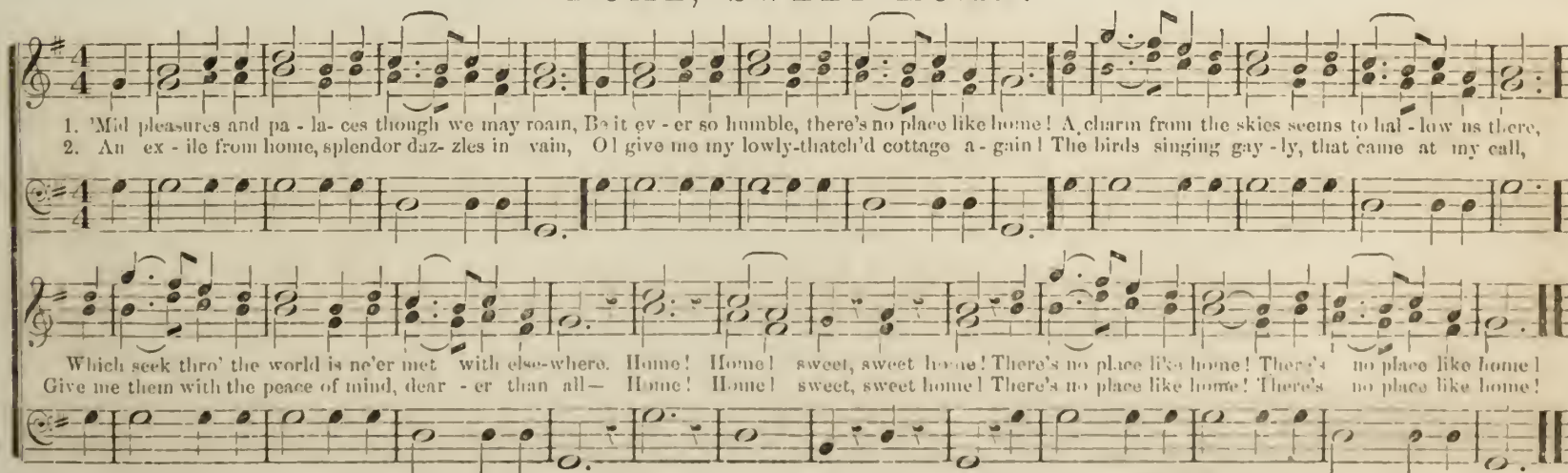


ring - ing, far and near, Sing - ing, ring - ing, far and near, Sing - ing, ring - ing, far and near.

crop - - ping her - bage green, Kine are crop - ping herb - age green, Kine are crop - - ping herb - age green.

- - lent of o - dors sweet, Re - do - lent of o - - - dors sweet, Re - do - lent of o - dors sweet.

HOME, SWEET HOME.



1. 'Mid pleasures and pa - la - ces though we may roam, Be it ev - er so humble, there's no place like home! A charm from the skies seems to hallow us there,  
2. An ex - ile from home, splendor daz - zles in vain, O! give me my lowly-thatch'd cottage a - gain! The birds singing gay - ly, that came at my call,

Which seek thro' the world is ne'er met with else-where. Home! Home! sweet, sweet home! There's no place like home! There's no place like home!  
Give me them with the peace of mind, dear - er than all - Home! Home! sweet, sweet home! There's no place like home! There's no place like home!



## O HOW LOVELY THE FACE.

C. M. WEBER. ARRANGED BY SILCHER.

**ANDANTE.**

*Dolce.* *p* O . . how love - - ly the face . . of the deep, . . When the winds . . and bil - - lows in

*p* O . . how love - - ly the face . . of the deep, . . When the winds . . and bil - - lows in

*p* *Dolce.* O . . how love - - ly the face . . of the deep, . . When the winds . . and bil - - lows in

*p*

calm - - - ness sleep, . . . Day . . . has de - clined, . . . in si - - - - lent night. . .

calm - - - ness sleep, . . . Day . . . has de - clined, . . . in si - - - - lent night. . .

calm - - - ness sleep, . . . Day . . . has de - clined, . . . in si - - - - lent night. . .



# O HOW LOVELY THE FACE. (CONTINUED.)

83

Stars . . . are now shed - - - ding their sil - - - v'ry light; . . . . . Breez - - - - es are

Stars . . . are now shed - - - ding their sil - - - v'ry light; . . . . . Breez - es are sigh - ing,

Stars . . . are now shed - - - ding their sil - - - v'ry light; . . . . . Breez - es are sigh - ing,

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#). The second staff is a treble clef with a key signature of one sharp. The third staff is a bass clef with a key signature of one sharp. The fourth staff is a bass clef with a key signature of one sharp. The music is in 4/4 time. The lyrics are: 'Stars . . . are now shed - - - ding their sil - - - v'ry light; . . . . . Breez - - - - es are' on the first line, 'Stars . . . are now shed - - - ding their sil - - - v'ry light; . . . . . Breez - es are sigh - ing,' on the second line, and 'Stars . . . are now shed - - - ding their sil - - - v'ry light; . . . . . Breez - es are sigh - ing,' on the third line. The fourth staff contains the continuation of the melody.

sigh - - - - ing o'er hill . . . . . and plain, . . . . . Gran - - - - - deur and

Breez - es are sigh - - ing, sigh - ing o'er hill and plain, . . . . . Gran - deur and beau - - ty

Breez - es are sigh - - ing, sigh - ing o'er hill and plain, . . . . . Gran - deur and beau - - ty

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp. The second staff is a treble clef with a key signature of one sharp. The third staff is a bass clef with a key signature of one sharp. The fourth staff is a bass clef with a key signature of one sharp. The music is in 4/4 time. The lyrics are: 'sigh - - - - ing o'er hill . . . . . and plain, . . . . . Gran - - - - - deur and' on the first line, 'Breez - es are sigh - - ing, sigh - ing o'er hill and plain, . . . . . Gran - deur and beau - - ty' on the second line, and 'Breez - es are sigh - - ing, sigh - ing o'er hill and plain, . . . . . Gran - deur and beau - - ty' on the third line. The fourth staff contains the continuation of the melody.

## O HOW LOVELY THE FACE. (CONCLUDED.)

beau - - - - - ty through na - - - - - ture now reign; . . . . O . . . . how sweet . . . . and

Gran-deur, and beau - ty through na - - - - - ture now reign: . . . . O . . . . how sweet . . . . and

Gran-deur and beau - ty through na - - - - - ture now reign; . . . . O . . . . how sweet . . . . and

The first system of the musical score consists of four staves. The top two staves are in treble clef with a key signature of one sharp (F#). The bottom two staves are in bass clef. The melody is written on the top staff, and the lyrics are placed below it. The lyrics are: "beau - - - - - ty through na - - - - - ture now reign; . . . . O . . . . how sweet . . . . and". The second staff has the lyrics: "Gran-deur, and beau - ty through na - - - - - ture now reign: . . . . O . . . . how sweet . . . . and". The third staff has the lyrics: "Gran-deur and beau - ty through na - - - - - ture now reign; . . . . O . . . . how sweet . . . . and". The fourth staff is a continuation of the melody.

pure . . . . this scene; . . . . Blest . . . like the realm . . . where God . . . . is seen.

pure . . . . this scene; . . . . Blest . . . like the realm . . . where God . . . . is seen.

pure . . . . this scene; . . . . Blest . . . like the realm . . . where God . . . . is seen.

The second system of the musical score consists of four staves. The top two staves are in treble clef with a key signature of one sharp (F#). The bottom two staves are in bass clef. The melody is written on the top staff, and the lyrics are placed below it. The lyrics are: "pure . . . . this scene; . . . . Blest . . . like the realm . . . where God . . . . is seen.". The second staff has the lyrics: "pure . . . . this scene; . . . . Blest . . . like the realm . . . where God . . . . is seen.". The third staff has the lyrics: "pure . . . . this scene; . . . . Blest . . . like the realm . . . where God . . . . is seen.". The fourth staff is a continuation of the melody.





## THE MOUNTAIN AIR.

ALLEGRETTO.

1. Rave not to me of your spark - - ling wine; Bid not for me . . the gob - - let

1. Rave not to me, Rave not to me of your spark-ling wine, Bid not for me . . the gob - - let

1. Rave not to me, Rave not to me of your spark-ling wine, Bid not for me, Bid not for me the gob-let

shine; My soul . . is a - thirst . . for a draught . . more rare, A gush . . of the

shine; My soul is a - thirst, My soul is a - thirst for a draught more rare, A gush of the

shine; My soul is a - thirst, My soul is a - thirst for a draught more rare, A gush of the

# THE MOUNTAIN AIR.

87

free, pure moun - - tain air, A gush of the free, pure moun - - tain air.

free, pure moun - tain air, A gush of the free, pure moun - tain air.

free, pure moun - tain air, A gush of the free, pure moun - tain air.

2. It wafts on its current the rich perfume  
Of the purpled heath, and the bonied broom;  
The golden furze and the hawthorn fair  
Shed all their sweets on the mountain air.

3. It plays round the bank, on the mossy stone,  
Where the violet droops, deserted, alone,  
Shrouding her breast from the noon-tide glare,  
And filling with balm, the mountain air.

WITH ENERGY.

## BEHOLD! THE MORNING GLEAMING.

FROM "BOSTON GLEE BOOK."

1. Be - hold! the morning gleaming, Be - hold! the sun is beaming, Wake, brothers, one and all, Wake to the morning call, Hurrah, Hurrah, Hurrah!

2. A - way! to fertile meadows, A - way! to active labors, Wake, brothers, one and all, Wake to the morning call, Hurrah, Hurrah, Hurrah!

3. Be - hold! the morning gleaming, Be - hold! the sun is beaming, Wake, brothers, one and all, Wake to the morning call, Hurrah, Hurrah, Hurrah!

## SWELL HIGH THE CHORAL SONG.

W. SPEYER.

MAJESTIC. *f**ff*

1. Swell high the chor - al song! Bro - ther, go on! Swell high the chor - al song! Bro - ther, go

2. Fair Truth, thou heav'n - ly eye, O give us light! Fair Truth, thou heav'n - ly eye, O give us

3. True Love, the world's great heart, Fill ev - ery breast! True Love, the world's great heart, Fill ev - ery

4. Free - dom, thou breath of life, O raise us high! Free - dom, thou breath of life, O raise us

on! Each bo - som warm - ly glows to - day With feel - ing deep and strong; And feelings, And feel - ings words can

light! Teach us to con - quer and pre - vail O'er false - hood, mal - ice, pride; Un - veil'd, Un - veil'd let each de -

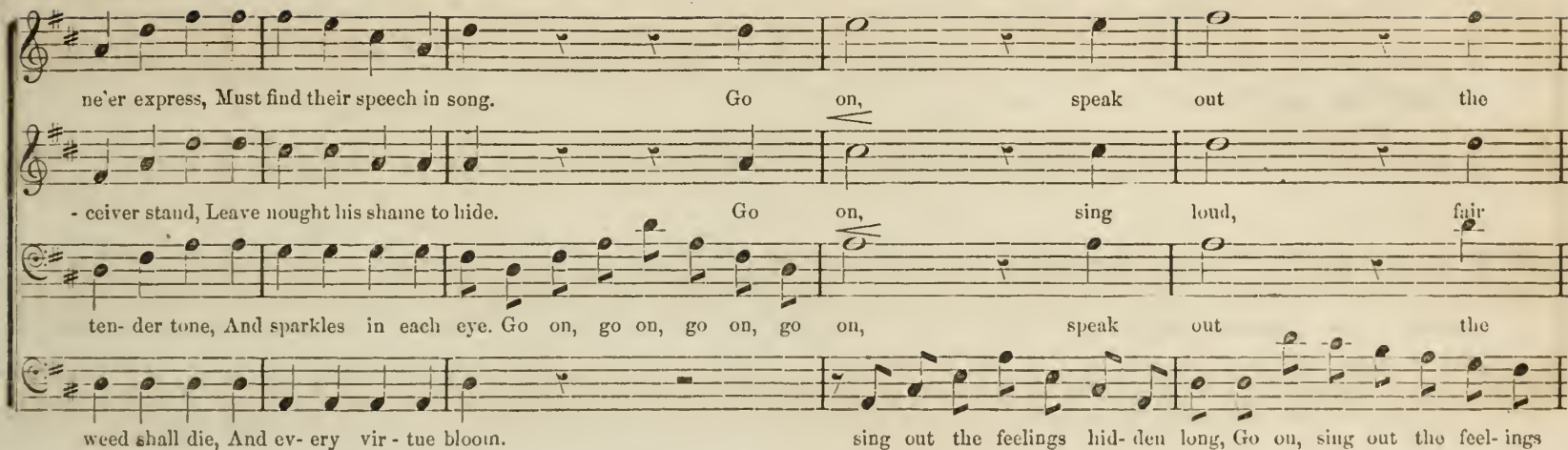
breast! It breathes from ev - ery flow'r of spring, It shines in stars on high; It speaks, It speaks in ev - ery

high! When Love and Truth pos - sess the earth, Then Free - dom shall find room; Each low - born, low - born, nox - ious

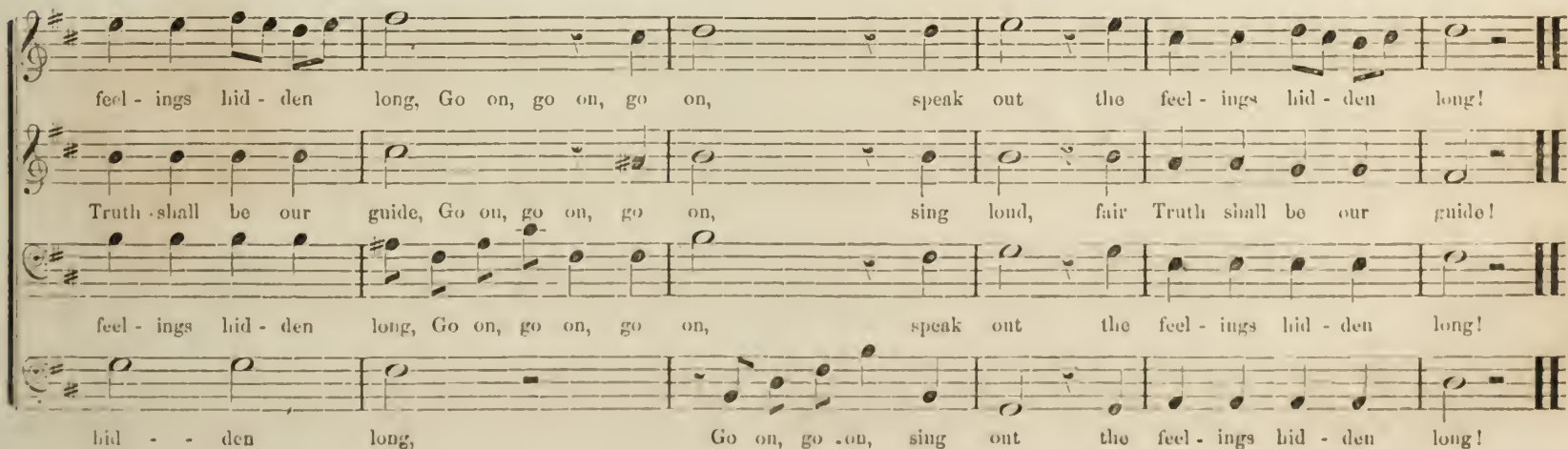


# SWELL HIGH THE CHORAL SONG. (CONCLUDED.)

89



ne'er express, Must find their speech in song. Go on, speak out the  
 - ceiver stand, Leave nought his shame to hide. Go on, sing loud, fair  
 ten- der tone, And sparkles in each eye. Go on, go on, go on, go on, speak out the  
 weed shall die, And ev- ery vir- tue bloom. sing out the feelings hid- den long, Go on, sing out the feel- ings



feel - ings hid - den long, Go on, go on, go on, speak out the feel - ings hid - den long!  
 Truth shall be our guide, Go on, go on, go on, sing loud, fair Truth shall be our guide!  
 feel - ings hid - den long, Go on, go on, go on, speak out the feel - ings hid - den long!  
 hid - - den long, Go on, go on, sing out the feel - ings hid - den long!

## ALLA MARCIA.

Freedom's aus - pi-cious day, Hail we thy sa-cred ray! Well may our land rejoice, Tune ev-ery heart and voice, Freemen, u - ni-ted, wake! Let

Freedom's aus - pi-cious day, Hail we thy sa-cred ray! Well may our land rejoice, Tune ev-ery heart and voice, Freemen, u - ni-ted, wake! Let

FINE. Solo, 2d Tenor or 1st Base.

one full cho-rus break, Far o'er the mighty deep Let its re - sounding ech - oes sweep. Touch me the

CHORUS.

La, la, la, la, la, la, la, la.

one full cho-rus break, Far o'er the mighty deep Let its re - sounding ech - oes sweep. La, la, la, la, la, la, la, la.

# FREEDOM'S DAY. (CONTINUED.)

91

lyre, . . . Each gold - en wire, . . . Fond - - ly we sing of thee, Land

la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la,

la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la,

la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la,

of the no - ble free, of the no - ble free, Where rest the dead; . . . Mem-ry her tears will

la, la, la, la, la, of the no - ble free, la, la, la, la, la, la, la, la, la, la, la, la,

la, la, la, la, la, of the no - ble free, la, la, la, la, la, la, la, la, la, la, la, la,

la, la, la, la, la, of the no - ble free, la, la, la, la, la, la, la, la, la, la, la, la,



## FREEDOM'S DAY. (CONCLUDED.)

D. C. al Fine.

shed, will shed, . . . Lau - - rels of deathless fame, Wreath ev - ery he - ro's name, ev-ery hero's name.

la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, every he-ro's name.

la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, every he-ro's name.

la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, every he-ro's name.

## "MEN OF MY COUNTRY."

WM. TILLINGHAST.

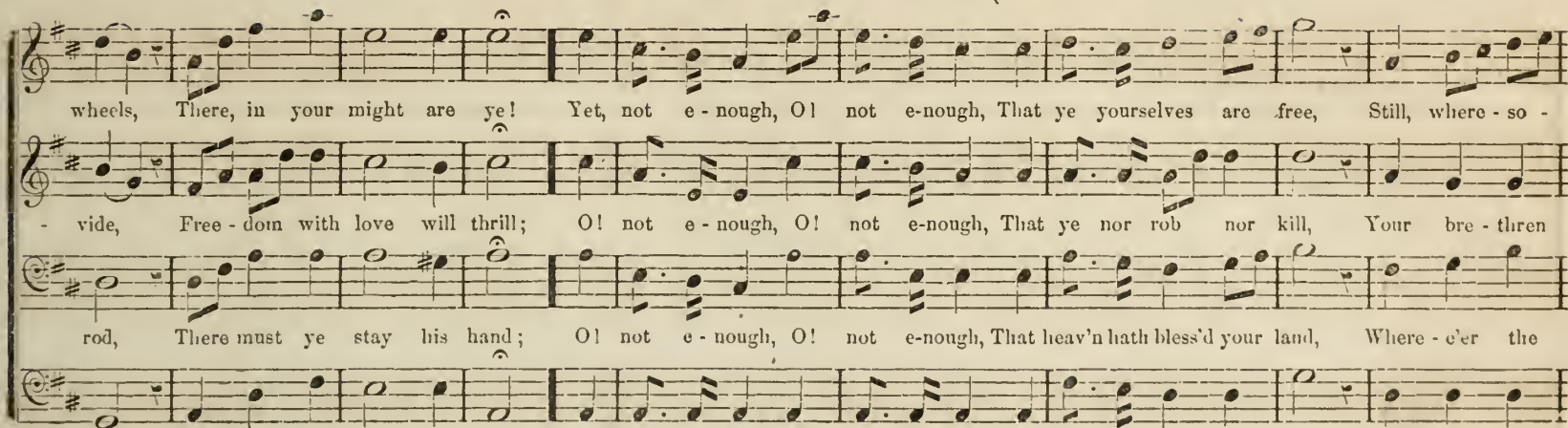
1. Men of my coun - try! Lo! your keels Are ploughing ev - ery wave; . . . Still, where-so - e'er the bright sun

2. Men of my coun - try! Earth is wide, And souls are kin - dred still; . . . Tyrants with hate men's hearts di -

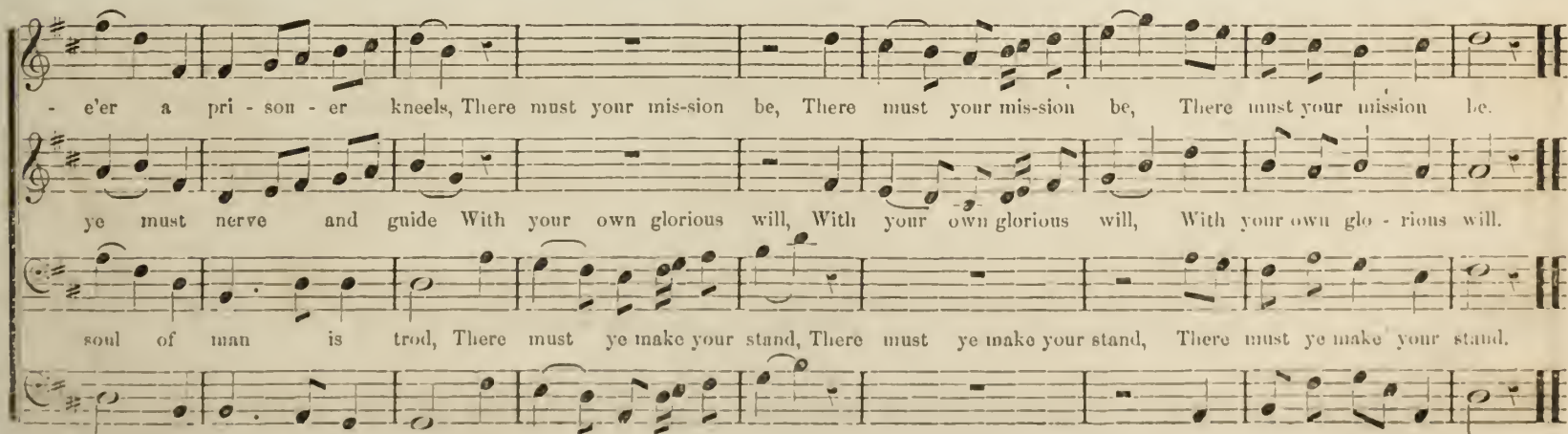
3. Men of our coun - try! Lo! our God Your des - ti - ny hath planned; . . . Where e'er a ty - rant lifts his

# MEN OF MY COUNTRY. (CONCLUDER.)

93



wheels, There, in your might are ye! Yet, not e-nough, O! not e-nough, That ye yourselves are free, Still, where-so-  
 - vide, Free-dom with love will thrill; O! not e-nough, O! not e-nough, That ye nor rob nor kill, Your bre-thren  
 rod, There must ye stay his hand; O! not e-nough, O! not e-nough, That heav'n hath bless'd your land, Where-e'er the



- e'er a pri-son-er kneels, There must your mis-sion be, There must your mis-sion be, There must your mission be.  
 ye must nerve and guide With your own glorious will, With your own glorious will, With your own glo-rious will.  
 soul of man is trod, There must ye make your stand, There must ye make your stand, There must ye make your stand.

ANDANTINO.

First system of musical notation, featuring three staves (treble, alto, and bass clefs) in G major (one sharp) and 6/8 time. The melody is written on the treble staff, with the alto and bass staves providing harmonic accompaniment. The lyrics are: "Nev-er for-get the dear ones A-round the so-cial hearth, The sun-ny smiles of glad-ness, The songs of art-less".

Second system of musical notation, continuing the melody and accompaniment from the first system. The lyrics are: "mirth; Tho' oth-er scenes may woo thee In oth-er lands to roam, Nev-er for-get the dear ones That clus-ter round thy".

Third system of musical notation, concluding the piece. The lyrics are: "home, Nev-er for-get, nev-er for-get, nev-er for-get the dear ones That clus-ter round thy home." The system ends with a double bar line.



# THE TWO ROSES.

F. WERNER. 95

ANDANTE.

*mf* *p*

1. On a bank two ro - ses fair, Wet with morn-ing show - ers, Filled with dew, In fra-grance grew, As I, pen - sive,

2. This, in leaves of white ar-rayed, Not a speck to dim them; So I find The spot - less mind, Which ad -orns my

*mf* *p*

3. Like her cheeks the blush - ing ray, Which thy bud en - clo - ses; Bright - er far Than you they are; But her charms if

*mf* *p*

full of care, Gath - ered two sweet flow - ers; Tell me, ros - es, tru - ly tell, If my fair one loves me well.

love - ly maid, In - no - cen - ce's em - blem; Tell me, then, and tru - ly tell, If my fair one loves me well.

*mf* *p*

I should say, You'll be jea - lous, ro - ses; Tell me, then, and tru - ly tell, If my fair one loves me well.

## WHEN THE EARTH IS HUSHED.

L. DE CALL.

ANDANTE.

When the earth is hushed to peace, Night its bus-tle quell-ing; Then I seek the sa-cred place, Where my love is

When the earth is hushed to peace, Night its bus-tle quell-ing; Then I seek the sa-cred place, Where my love is

When the earth is hushed to peace, Night its bus-tle quell-ing; Then I seek the sa-cred place, Where my love is

When the earth is hushed to peace, Night its bus-tle quell-ing; Then I seek the sa-cred place, Where my love is

Detailed description: This block contains the first system of the musical score. It consists of four staves. The top two staves are in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. The bottom two staves are in bass clef with the same key signature and time signature. The music is marked 'ANDANTE.' and features dynamic markings of *fp* (fortissimo piano) and *p* (piano). The lyrics are written below each staff, with some words split across lines.

dwel - ing; Yes, with step and feel - ing light, Haste I there to say "Good night. Whisp'ring

dwel - ing; Yes, with step and feel-ing light, Haste I there to say "Good night."

dwel - ing; Yes, with step and feel-ing light, Haste I there to say "Good night." Whisp'ring

dwel - ing; Yes, with step and feel-ing light, Haste I there to say "Good night." Whisp'ring

Detailed description: This block contains the second system of the musical score. It continues with four staves in the same key signature and time signature. The lyrics are: 'dwel - ing; Yes, with step and feel - ing light, Haste I there to say "Good night. Whisp'ring'. The bottom two staves have a slightly different lyric line: 'dwel - ing; Yes, with step and feel-ing light, Haste I there to say "Good night." Whisp'ring'. Dynamic markings include *pp* (pianissimo) and *p* (piano).

# WHEN THE EARTH IS HUSHED. (CONTINUED.)

97

“peace - ful, peace - ful sleep; Far be ev - ery sor - - - row; O may heaven thy wel - fare

Whisp'ring, “peaceful, peaceful sleep; Far be ev-ery sor - row; O may heaven thy wel-fare

Whisp'ring, “peaceful, peaceful sleep; O may heaven thy welfare keep;

“peace - ful, peace - ful sleep; Far be ev - ery sor - - - row; O may heaven thy wel - fare

keep, Till shall dawn the mor - row. Oft in dreams I think of thee, Ev - er true I've vowed to be; Oft in

keep, Till shall dawn the mor - row. Oft in dreams I think of thee, Ev - er true I've vowed to be; Oft in

Till shall dawn the mor - row. I think of thee, I've vowed to be; Oft in

keep, Till shall dawn, &c.



## WHEN THE EARTH IS HUSHED. (CONCLUDED.)

pp f

dreams I think of thee, Ev - er true I've vowed to be, Ev - er true I've vowed to be, Ev - er true I've vowed to be."

dreams I think of thee, Ev - er true I've vowed to be, Ev - er true I've vowed to be, Ev - er true I've vowed to be."

pp f

dreams I think of thee, Ev - er true I've vowed to be, Ev - er true I've vowed to be, Ev - er true I've vowed to be."

## THE BREAKING WAVES DASHED HIGH.

1. The break - ing waves dashed high On a stern and rock-bound coast, The woods a - gainst a storm - y sky Their

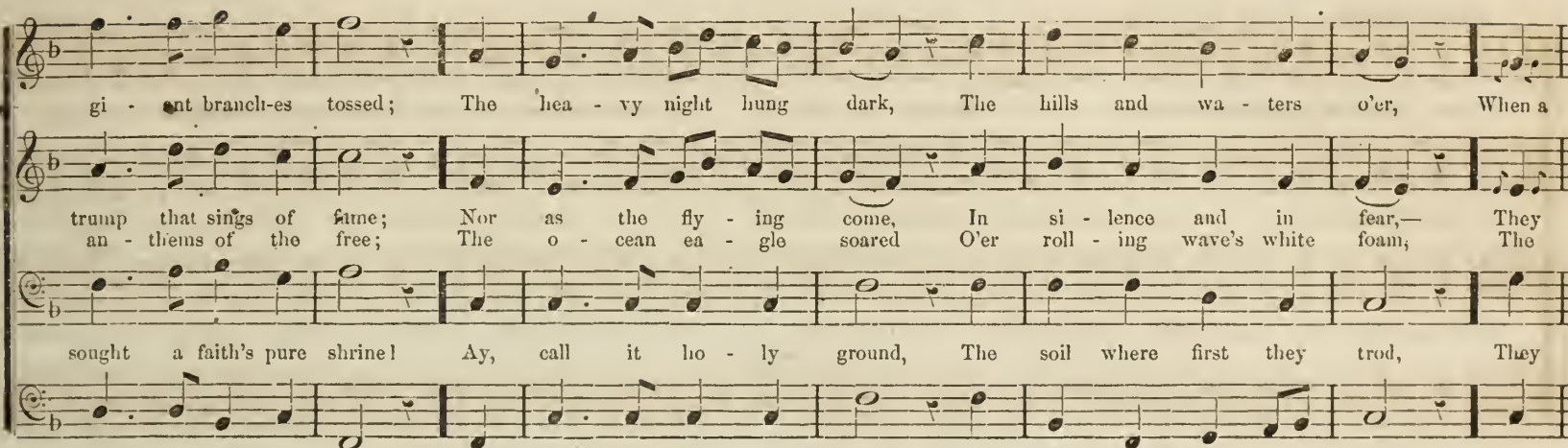
2. Not as the con - queror comes, They, the true - heart - ed, came; Not with the roll of stir - ring drums, Or

3. A - mid the storm they sang, The stars heard, and the sea! The sound - ing aisles of wood - land rang With

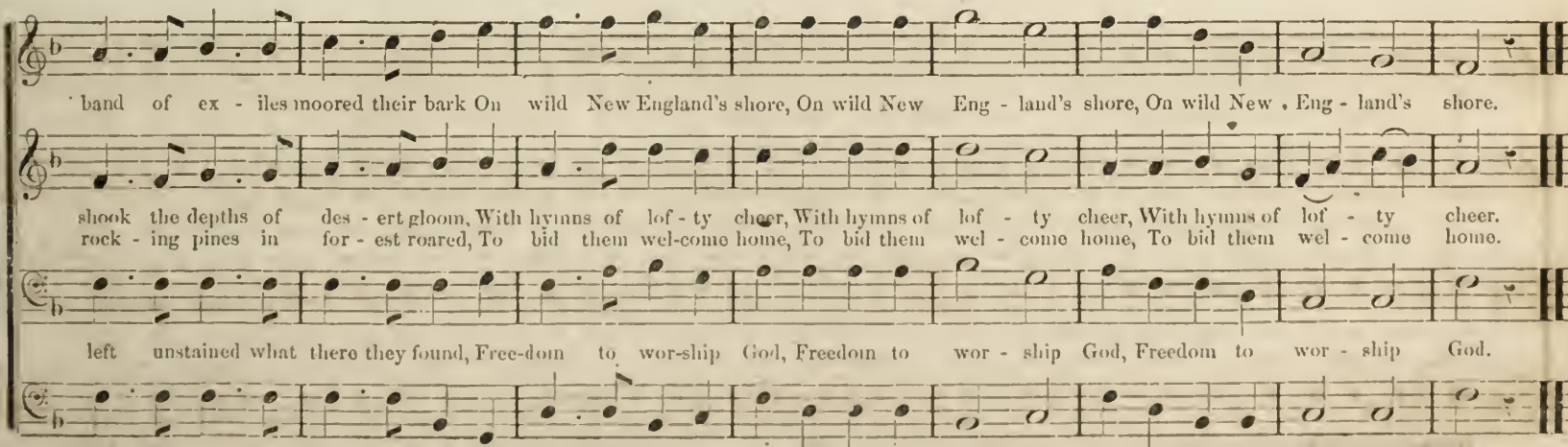
4. What sought they thus a - far? Bright jew - els of the mine? The wealth of seas? the spoils of war? They

# THE BREAKING WAVES DASHED HIGH. (CONCLUDED.)

99



gi - ant branch-es tossed; The 'hea - vy night hung dark, The hills and wa - ters o'er, When a  
trump that sings of fame; Nor as the fly - ing come, In si - lence and in fear, — They  
an - thems of the free; The o - cean ea - gle soared O'er roll - ing wave's white foam, The  
sought a faith's pure shrine! Ay, call it ho - ly ground, The soil where first they trod, They



band of ex - iles moored their bark On wild New England's shore, On wild New Eng - land's shore, On wild New Eng - land's shore.  
shook the depths of des - ert gloom, With hymns of lof - ty cheer, With hymns of lof - ty cheer, With hymns of lof - ty cheer.  
rock - ing pines in for - est roared, To bid them wel - come home, To bid them wel - come home, To bid them wel - come home.  
left unstained what there they found, Free - dom to wor - ship God, Freedom to wor - ship God, Freedom to wor - ship God.



ALLEGRETTO.

FINE.

1. Up, brothers, up! the light begins A - long the east - ern sky To prom - ise that the night is past, And bet - ter days are nigh;

2. It pierces thro' the fall - ing gloom, Its strength the peasant feels— And old oppres - sion from its throne With shame and ter - ror reels;

3. From smithy's forge, from fisher's cot, From ploughs that break the lea, From iron looms, from smoking mines, From ships that cleave the sea—

4. Up, brothers, up! and share the light, Re - joice, the day has come When free - dom decks the lowest shrine, And guards the poorest home;

A clarion voice rings o'er the hills, The val - leys catch the sound— And freedom is the stirring cry That fills the world a - round.

All men lift up their hearts and hands More fearless and more free, And loud ring out the common shout, No more we'll bend the knee!

One voice unites, and migh - ti - er Sweeps on, and ev - er on— The tyrant's day, the vassal's task Are gone, for - ev - er gone!

Rejoice, and pledge with strength'ning ties The new-born heart and mind, To keep the boon and pass it on To all of hu - man kind.



# O MERRY GOES THE TIME.

G. F. R. 101

MODERATO.

(Melody in the Second Tenor. Alternate verses slower and softer.)

1. O mer-ry goes the time, When the heart is young; There is nought too hard to climb, When the heart is young;

2. But wea-ry go the feet, When the heart is old; Time com-eth not so sweet, When the heart is old;

3. O spark-ling are the skies, When the heart is young; There is bliss in beau-ty's eyes, When the heart is young;

4. The sun is set-ting fast, When the heart is old; And the sky is o-ver-cast, When the heart is old;

A spi-rit of do-light Scat-ters ro-sea in its flight, And there's ma-gic in the night, When the heart is young.

From all that smiled and shone, There is something lost and gone, And our friends are few or none, When the heart is old.

The gold-en break of day Bring-eth glad-ness in its ray, And ev-ery month is May, When the heart is young.

Life's worn and wea-ry bark Lies toss-ing, wild and dark, And the star hath left hope's ark, When the heart is old.

# "ROLL ON, MAJESTIC OCEAN."

G. F. ROOT.

From the Cantata of the "PILGRIM FATHERS."

MODERATO.

1. Roll on, roll on, ma - jes - tic o - cean, Where wave to wave is gen - tly sigh - ing; How dost thou swell the soul's de -

2. When o'er our heads the light - ning flash - es, And sea and sky with fu - ry blend - ing; When peal on peal the thun - der

- - vo - tion, As o'er thy breast our bark is fly - ing, As o'er thy breast our bark is fly - ing. Now the whispers of the night

crash - es, Our shattered sail in pieces rend - ing, Our shattered sail in pieces rend - ing. When the sail - or to the mast

# "ROLL ON, MAJESTIC OCEAN." (CONTINUED.)

103

*mf* *Cres.*

O'er thy pen - sive wa - ters glide, And the moon's ce - les - tial light Smiles up - on thy sil - very tide. Boundless deep, Love - ly deep,

*mf* *Cres.*

Clings a - mid the howl - ing blast, And with - in his bo - som's cell Hope and fear al - ter - nate dwell. Roll - ing deep, Stormy deep,

*f* *Dim.* *f*

When the gen - tle bree - zes sweep, How we love thee—yes, we love thee, Bound - less deep, Bound - - less deep. .

*f* *Dim.* *f*

When the an - gry tempests sweep, Still we love thee—yes, we love thee, Might - y deep, Might - y deep. . .



## ALLEGRO.

1. May ev - ery year but draw more near The time when strife shall cease, And truth and love all hearts shall move To live in joy and peace; Now

2. Let good men ne'er of truth despair, Though humble ef - forts fail; Oh, give not o'er un - til once more The righteous cause pre - vail; In

sor - row reigns, and earth complains, For fol - ly still her power maintains; But the day will sure - ly come, When the might with the right, And the

vain, and long en - dur - ing wrong, The weak may strive a - gainst the strong; But the day shall yet ap - pear, When the might with the right, And the

# THE MIGHT WITH THE RIGHT. (CONCLUDED.)

105

truth shall be with the right. . . . And come what there may, To stand in the way, That day the world shall see.

When the might with the right, And the truth shall be, And come, &c.

truth shall be with the right. . . . And come what there may, To stand in the way, That day the world shall see.

When the might with the right, And the truth shall be, And come, &c.

## COME, SOFT AND LOVELY EVENING.

G. F. R.

**ANDANTE.**

1. Come, soft and love-ly eve - ning, Spread o'er the grass-y fields; We love the peaceful feel - ing Thy si - lent coming yields.

2. See, where the clouds are weav - ing A rich and gold-en chain; See how the darkened sha - dow Ex - tends a - long the plain.

3. All na - ture now is si - lent, Ex - cept the passing breeze; And birds their night-song war - bling A - mong the dew - y trees.

4. Sweet evening, thou art with us, So tranquil, mild, and still; Thou dost, our thankful bo - sons, With humble prais - es fill.

The musical score is arranged in four systems, each corresponding to a different voice part. Each system begins with a treble or bass clef, a key signature of one flat (B-flat), and a time signature of 3/4. The lyrics are written below the notes. The first two systems (Soprano and Alto) end with a double bar line and repeat signs. The last two systems (Tenor and Bass) continue the melody without a final repeat sign at the end of the visible staff.

**Soprano:**

Friends of the cause, your coun - try calls, her voice o - bey. Hear, Hear the call, hear the

**Alto:**

Friends of the cause, your coun - try calls, her voice o - bey. Hear, hear the call, hear the call, hear the

**Tenor:**

Friends of the cause, your coun - try calls, her voice o - bey. Hear the call, . . . hear the call, . . .

**Bass:**

Friends of the cause, your coun - try calls, her voice o - bey. Hear, hear the call, hear the call, hear the

call, hear the call, your coun - try's call o - bey, Hear, Friends of the cause, Friends of the

call, hear the call, your coun - try's call o - bey, Hear, Friends of the cause, Friends of the

. . . the call, your coun - try's call o - bey, Hear the call, hear, and o -

call, hear the call, your coun - try's call o - bey, Hear the call, Friends of the cause, o -



# FRIENDS OF THE CAUSE. (CONCLUDED.)

107

cause, o - bey, Su - pine - ness will the cause be - tray, Su - pine - ness will the cause be - tray.

cause, o - bey, Su - pine - ness will the cause be - tray, Su - pine - ness will the cause be - tray.

- bey, and o - bey, Su - pine - ness will the cause be - tray, Su - pine - ness will the cause be - tray.

bey, o - bey, Su - pine - ness will the cause be - tray, Su - pine - ness will the cause be - tray.

## TWO CHARACTERS.

GROBE.

ANDANTE

1. Some mur - mur when their sky is clear, And whol - ly bright to view, If one small speck of dark ap - pear In their great heaven of

2. In pa - la - ces are hearts that ask, In dis - con - tent and pride, Why life is such a drear - y task, And all good things de -

blue; And some with thankful love are filled, If but one streak of light, One ray of God's great mer-cy, gild The darkness of their night.

- - nied; And hearts in poor-est huts admire How love has in their aid (Love that not ev - er seems to tire,) Such rich pro - vi - sion made.

## ABSENT FRIENDS.

FROM "THE HALLELUJAH."

D. C.

LARGHETTO.

FINE.

1. { Friends and old com - pan - ions dear, Tho' far, far a - way, }  
 { In our dreams you oft appear, Tho' far, far a - way; }  
 - - deed, dear friends, we love you yet, Tho' far, far a - way.

2. Think not we can e'er for - get The pleasant hours when first we met, In -

3. { Time steals on, and you remain, Still far, far a - way, }  
 { But we hope to meet again, Tho' far, far a - way; }  
 now, dear friends, the thought is sweet, Tho' far, far a - way.

4. Yes, we hope a - gain to meet, And then our joy will be complete; For

## PARTING SONG.

109

MODERATO.

1. Brothers, we have sought to - ge - ther, Where the path of knowledge led, Where its gold - en streams were flowing, And its glorious lights were

2. Heedless of each pass - ing mo - ment, O'er the page of class - ic lore, When the ta - per's light was gleaming, We to - ge - ther loved to

3. Ties must now be rent a - sun - der, Si - lent tears, un - bid - den, start; O these sad and bit - ter moments, How they chill each sorrowing

shed; Years have watch'd a growing friendship, Which we never can for - get, Till the star of life, now brilliant, In the cold, cold grave is set.

pore; Thus we made our toil a pleasure, Now a jew - el is our own; Pleasing memories cluster round us, But the future is unknown,

heart, Far a - way from scenes so love - ly, We in dis - tant lands may dwell; But to each, un - dy - ing friendship Pledge we as we say fare - well.



1. Now to heaven our prayer as-cend-ing, God speed the right; In a no-ble cause con-tend-ing, God speed the right.

2. Be that prayer a-gain re-peat-ed—God speed the right; Ne'er des-pair-ing, though de-feat-ed; God speed the right.

3. Pa-tient, firm, and per-se-ver-ing; God speed the right; Ne'er th'e-vent nor dan-ger fear-ing; God speed the right.

4. Still our on-ward course pur-su-ing; God speed the right; Ev-ery foe at length sub-du-ing; God speed the right.

Be our zeal in heaven re-cord-ed, With suc-cess on earth re-ward-ed, God speed the right, God speed the right.

Like the good and great in sto-ry, If we fail, we fail with glo-ry; God speed the right, God speed the right.

Pains, nor toils, nor tri-als heed-ing, In the strength of heaven suc-ceed-ing—God speed the right, God speed the right.

Truth our cause, what-e'er de-lay it, There's no power on earth can stay it; God speed the right, God speed the right.

# THE CRYSTAL SPRING.

POETRY BY E. HERIOT. MUSIC BY G. F. R. 111

ALLEGRO. *mf*

1. The spring, the swift - ly flow - ing spring, . . . The muse thy sim - ple charms shall sing: . . .  
 2. 'Tis sweet, Oh! now 'tis sweet to rove . . . Thro' flow - - 'ry mead, or for - est grove; . . .

*p*

1. The spring, the spring, the swift - ly flow - ing spring, the swiftly flowing spring. The muse, the muse thy sim - ple charms shall sing, Thy sim - ple  
 2. 'Tis sweet, 'tis sweet, Oh! now 'tis sweet to rove, Oh! now 'tis sweet to rove Thro' flow'ry, flow - 'ry mead, or for - est grove, Thro' flow'ry

. . . When sun - - - light ush - ers in the day, . . . Thy wa - - - ters sparkling in its  
 . . . While wast - - - ing cares and pains for - got, . . . We seek some calm and qui - et

charms shall sing, When sunlight, sunlight ush - ers in the day, It ush - ers in the day, Thy wa - ters, wa - ters spring-ing in its  
 mead or grove, While wast-ing, wast-ing cares and pains for - got, While cares and pains for - got, We seek, we seek some calm and qui - et



ray: . . . The trav'ler's heart 'tis thine to cheer, With strength his on - ward course to steer, I love the  
spot: . . . Where si - lence reigns, and peace prevails, And breathe the balm - y, gen - tle gales, Where tran - - quil

ray, its sparkling ray: The trav'ler's heart 'tis thine to cheer, With strength his on - ward course to steer; I love, I love the  
spot, some qui - et spot, Where si - lence reigns, and peace prevails, And breathe the balm - y, gen - tle gales, Where tranquil, tran-quiet

spring, the flow - ing spring, : : : Its sim - - - ple ru - ral charms to sing, : : : From  
streams are seen to glide, : : : Be - side the oak, in all its pride, : : : We

spring, the flow - ing spring, I love the flow - ing spring, Its sim - ple, sim - ple ru - ral charms to sing, Its ru - ral charms to sing, From  
streams are seen to glide, Where streams are seen to glide, Be - side the state - ly oak, in all its pride, the oak, in all its pride, We



# THE CRYSTAL SPRING. (CONCLUDED.)

113

hang - ing rocks its streamlets burst, To quench the pilgrim's burning thirst. Come, then, with joy your  
then can bid the world a - dieu, Its lu - ring charms in dis - tance view. Come, then, &c.

hanging, hanging rocks its streamlets burst, its sil - ver streamlets burst, To quench, to quench the pilgrim's burning thirst. Come, then, with joy your  
then, we then can bid the world a - dieu, then bid the world adieu, Its lu - ring, lu - ring charms in dis - tant view. Come, then, &c.

off'rings bring, Drink free - ly from the flow - ing spring, Come, then, with joy your off'rings bring, Drink free - ly from the flow - ing spring.

off'rings bring, Drink free - ly from the flow - ing spring. Come, then, with joy your off'rings bring, Drink free - ly from the flow - ing spring.

## ANNIVERSARY SONG.

ARRANGED FROM ROSSINI.

ALLEGRO MAESTOSO.

SOLO. *p*

Hail, once more, this fes - - - tal day! Whose  
Glad a - gain we gath - - - er here, With

CHORUS. *pp*

Hail, fes - tal day! so bright-ly re-turn-ing; Hail, fes - tal day! so bright-ly re-turn-ing; Glad-ly we meet in friendship to-geth-er;

beams so bright are shed a - round.}  
friends so dear in u - - - nion bound.} Firm and true we'll

Hail, fes - tal day! so brightly re-turn-ing, Glad-ly we meet in friendship to-geth-er, Firm-ly u - ni - ted ev - er we'll be, Yea,

# ANNIVERSARY SONG. (CONTINUED.)

115

ev - - - er be; Love shall reign for - ev - er free; Strong in

frin - ly u - ni - ted ev - er we'll be, For love e'er shall reign, for love e'er shall reign, for ev - er free; In union, Strong in our u - nion,

The first system of the musical score is written on three staves. The top staff is a vocal line in G major (one sharp) with a key signature of one flat (B-flat). It contains the lyrics 'ev - - - er be; Love shall reign for - ev - er free; Strong in'. The middle and bottom staves are piano accompaniment in G major, featuring a steady eighth-note pattern in the left hand and a more complex melody in the right hand. The lyrics 'frin - ly u - ni - ted ev - er we'll be, For love e'er shall reign, for love e'er shall reign, for ev - er free; In union, Strong in our u - nion,' are written below the piano staves.


u - - - nion pure and bright, We'll join for aye the friends of

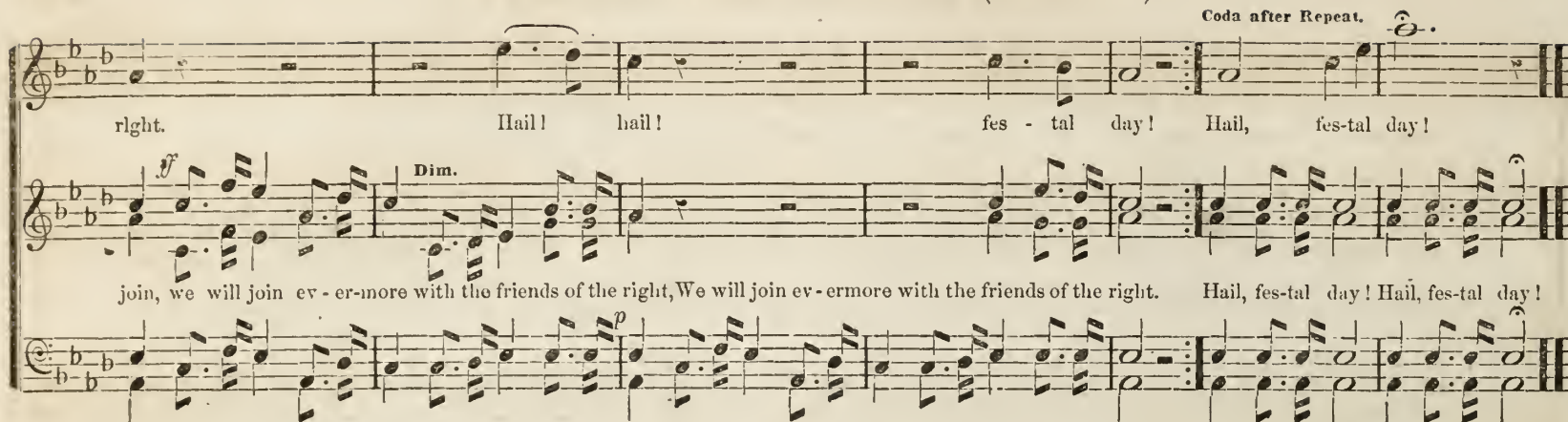
pure, warm, and bright, Yes: strong in our u-nion, pure, warm, and bright, We'll join ev - er - more the friends of the right, the friends of the right, We'll

The second system of the musical score continues on three staves. The top staff is a vocal line in G major with a key signature of one flat (B-flat). It contains the lyrics 'u - - - nion pure and bright, We'll join for aye the friends of'. The middle and bottom staves are piano accompaniment in G major, featuring a steady eighth-note pattern in the left hand and a more complex melody in the right hand. The lyrics 'pure, warm, and bright, Yes: strong in our u-nion, pure, warm, and bright, We'll join ev - er - more the friends of the right, the friends of the right, We'll' are written below the piano staves.



## ANNIVERSARY SONG. (CONCLUDED.)

Coda after Repeat. 



right. Hail! hail! fes - tal day! Hail, fes-tal day!

join, we will join ev - er-more with the friends of the right, We will join ev - ermore with the friends of the right. Hail, fes-tal day! Hail, fes-tal day!

Hail, fes-tal day! Hail, fes-tal day!

## EVENING SONG.

FROM "THE HALLELUJAH."



Dark - ness pre - vail - ing, Na - ture re - po - ses, So the day clo - ses: See the night, cheer - ing, The

So the day clo - ses: See the night, cheer - ing, The

Now the light fail - ing, Dark - ness pre - vail - ing, Na - ture re - po - ses, So the day clo - ses: See the night, cheer - ing, The

See the night, cheer - ing, The

# EVENING SONG. (CONCLUDED.)

117

moon now ap - pear - ing, Slow - ly as - cend - ing, The stars her at - tend - ing; Now the light fail - ing, Dark - ness pre -

moon now ap - pear - ing, Slow - ly as - cend - ing, The stars her at - tend - ing; Now the light fail - ing; Dark - ness pre -

moon now ap - pear - ing, Slow - ly as - cend - ing, The stars her at - tend - ing; Now the light fail - ing, Dark - ness pre -

The first system consists of four staves. The top two staves are in treble clef with a key signature of two flats (B-flat and E-flat). The bottom two staves are in bass clef with the same key signature. The music is in 2/4 time. The lyrics are written below each staff, with some words like 'Slow - ly' and 'Dark - ness' having a long dash over them, indicating a sustained note or a slow tempo. The first staff ends with a double bar line, and the second staff continues the melody.

- vail - ing; Na - ture re - po - ses, So the day clo - ses; Na - ture re - po - ses, So the day clo - ses.

- vail - ing; Na - ture re - po - ses, So the day clo - ses; Na - ture re - po - ses, So the day clo - ses.

- vail - ing; Na - ture re - po - ses, So the day clo - ses; Na - ture re - po - ses, So the day clo - ses.

The second system also consists of four staves, following the same instrumental arrangement as the first. The lyrics continue from the previous system. The music features dynamic markings: *mf* (mezzo-forte) and *p* (piano). The first staff has *mf* markings above the first and third measures, and *p* above the second measure. The second staff has *mf* above the first measure and *pp* (pianissimo) above the third measure. The third staff has *mf* above the first measure and *pp* above the third measure. The system concludes with a double bar line on the top staff.

## MODERATO.

1. There's mu-sic in the air, When the in-fant morn is nigh, And faint its blush is seen On the bright and laughing sky;

2. There's mu-sic in the air, When the noon-tide's sul-try beam Re-flects a gold-en light On the dis-tant mountain stream;

3. There's mu-sic in the air, When the twi-light's gen-tle sigh Is lost on evening's breast, As its pen-sive beauties die;

## 2nd Time Pianissimo.

Many a harp's ex-ta-tic sound, With its thrill of joy profound, While we list-en-chant-ed there To the mu-sic in the air.

When beneath some grateful shade, Sorrow's ach-ing head is laid, Sweet-ly to the spi-rit there Comes the mu-sic in the air.

Then, O then, the loved ones gone, Wako the pure ce-les-tial song, An-gel voi-ces greet us there, In the mu-sic in the air.



# PART THIRD.

## CHOIR TUNES.

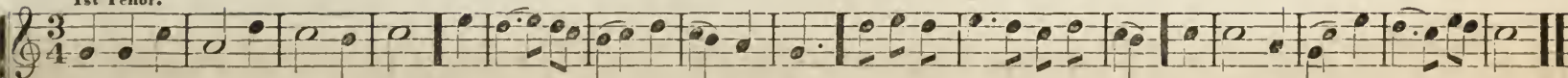
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MODERATO.

MIGDOL. L. M.

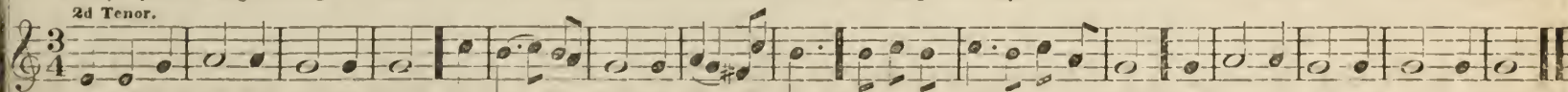
L. MASON.

1st Tenor.



1. Soon may the last glad song a - rise, Thro' all the millions of the skies—That song of triumph which records That all the earth is now the Lord's!

2d Tenor.



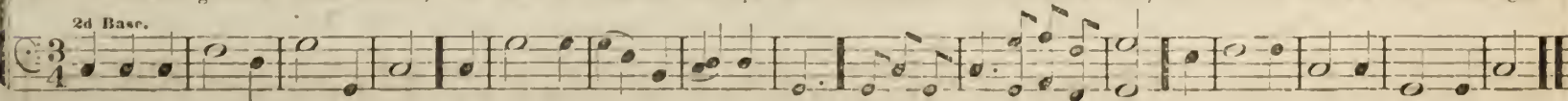
2. Let thrones, and pow'rs, and kingdoms be O - be - dient, mighty God, to thee! And over land, and stream, and main, Now wave the sceptre of thy reign.

1st Base.



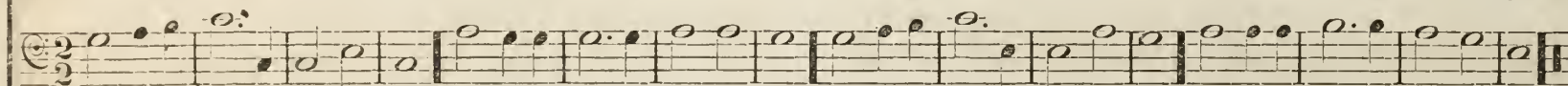
3. O let that glorious anthem swell; Let host to host the triumph tell—That not one rebel heart remains, But o - ver all the Sa - viour reigns!

2d Base.



*Maestoso.*

1. Zi-on, awake; thy strength renew; Put on thy robes of beauteous hue; Church of our God, a-rise and shine, Bright with the beams of truth divine.



2. Soon shall thy radiance stream a-far, Wide as the heathen na-tions are; Gentiles and kings thy light shall view; All shall ad-mire and love thee too.



## LYMAN. L. M.

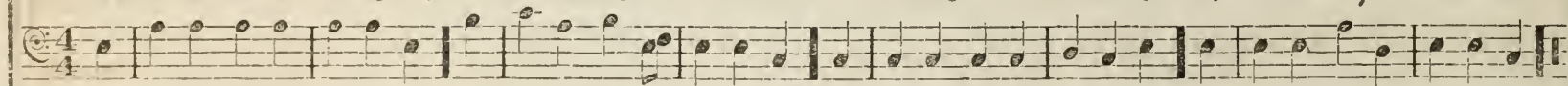
ARRANGED FROM "THE HALLELUJAH."

*Slow and Soft.*

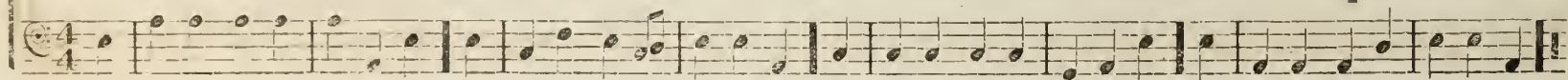
1. So fades the lovely, blooming flower, Frail, smiling sol-ace of an hour; So soon our transient comforts fly, And pleasure on-ly blooms to die.



2. Is there no kind, no healing art, To soothe the anguish of the heart? O God of grace! be ev-er nigh: Thy comforts are not made to die.



3. Let gen-tle patience smile on pain, Till dy-ing hope re-vives a-gain: Hope wipes the tear from sorrow's eye, And faith points upward to the sky.



# MISSIONARY CHANT. L. M.

By permission. CH. ZEUNER. 121

## DECLAMANDO.

1. Ye christian heroes, go, proclaim Sal - vation in Im - man - uel's name; To distant climes the tidings bear, And plant the rose of Sharon there.

2. He'll shield you with a wall of fire, With ho - ly zeal your heart in - spire; Bid raging winds their fury cease, And calm the savage breast to peace.

3. And when our labors all are o'er, Then shall we meet to part no more; Meet with the blood-bought throng to fall, And crown our Jesus Lord of all.

# ANTRIM. L. M.

FROM "THE HALLELUJAH."

## RECITANDO.

Let Zi - on praise the mighty God, And make his ho - nors known a - broad; For sweet the songs of joy to raise, And glorious is the work of praise.

Let Zi - on praise the mighty God, And make his ho - nors known a - broad; For sweet the songs of joy to raise, And glorious is the work of praise.



SLOW, in Steady Time.

1. Tri - um - phant Zi - on! lift thy head From dust, and dark - ness, and the dead! Though hum - bled

2 Put all thy bean - teous gar - ments on, And let thy ex - cel - lence be known: Decked in the

3. No more shall foes un - clean in - vade, And fill thy hal - lowed walls with dread; No more shall

long— a - wake at length, And gird thee with thy Sa - viour's strength! And gird thee with thy Sa - viour's strength! *Rit.*

robes of right - eous - ness, Thy glo - ries shall the world con - fess, Thy glo - ries shall the world con - fess. *Rit.*

hell's in - sult - ing host Their vic - tory and thy sor - rows boast, Their vic - tory and thy sor - rows boast.

# BADEN. L. M.

FROM "THE HALLELUJAH." 123

LARGO e PIANO.

1. Called by the Sab - bath bells a - way, Un - to thy ho - ly tem - ple, Lord, I'll go with

2. O sa - cred day of peace and joy, Thy hours are ev - er dear to me; Ne'er may a

3. Dear are thy peace - ful hours to me, For God has given them in his love, To tell how

The first system of the musical score for 'Baden. L. M.' consists of four staves. The first three staves contain vocal lines with lyrics, and the fourth staff contains a piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The tempo/mood is marked 'LARGO e PIANO'.

will - ing mind, to pray, To praise thy name, and hear thy word, To praise thy name, and hear thy word.

sim - ple thought des - troy The ho - ly calm I find in thee, The ho - ly calm I find in thee.

calm, how blest shall be The end - less day of heaven a - bove, The end - less day of heaven a - bove.

The second system of the musical score continues the vocal and piano parts. It also consists of four staves with the same key and time signatures as the first system. The lyrics continue across the staves.

GENTLY.

1. Breathe, Holy Spi-rit, from a - bove, Until our hearts with fer - vor glow: Oh, kindle there a Saviour's love, True sym - pa - thy with hu - man wo.

2. Bid our conflict - ing passions cease, And terror from each conscience fly; Oh, speak to ev - ery bo - som peace, Unknown to all who know not thee.

3. Give us to taste thy heavenly joy, Our hopes to brightest glo - ry raise; Guide us to bliss without al - loy, And tune our hearts to end - less praise.

## CHESHIRE. L. M.

FROM "THE HALLELUJAH."

BOLD and ENERGETIC.

1. O, all ye people, shout and sing Hosannas to the heavenly King: Where'er the sun's bright glories shine, Ye nations, praise the name divine, Ye nations, praise the name divine.

2. High on his everlasting throne He reigns almighty and a-lone; Yet we, on earth, with angels share His kind regard, his tender care, His kind regard, his tender care.

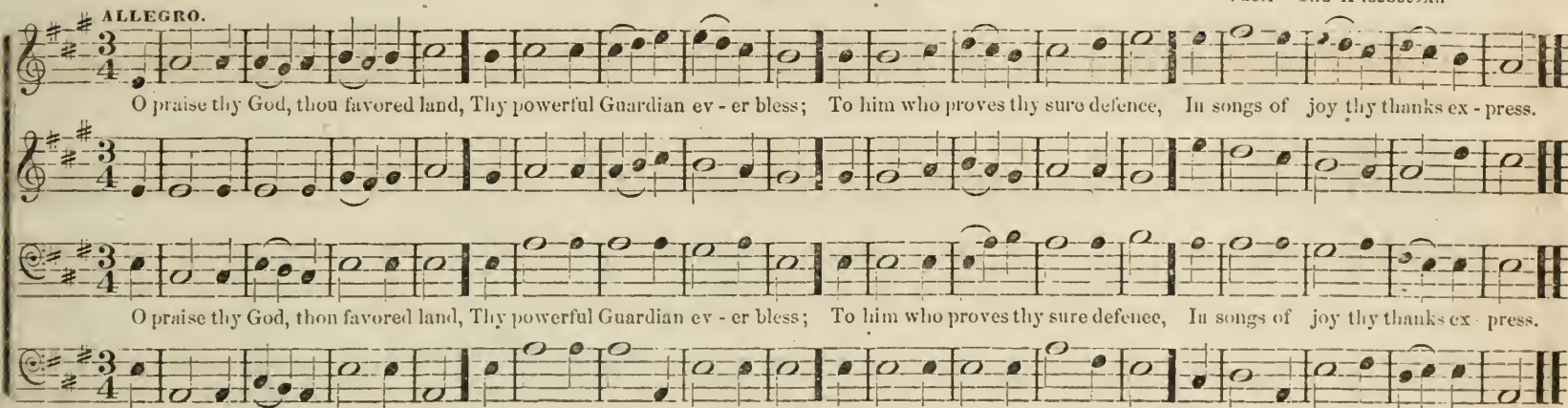
3. Rejoice, ye servants of the Lord, Spread wide Jehovah's name abroad, Oh praise our God, his power adore, From age to age, from shore to shore, From age to age, from shore to shore.



# BECKER. L. M.

FROM "THE HALLELUJAH" 125

**ALLEGRO.**

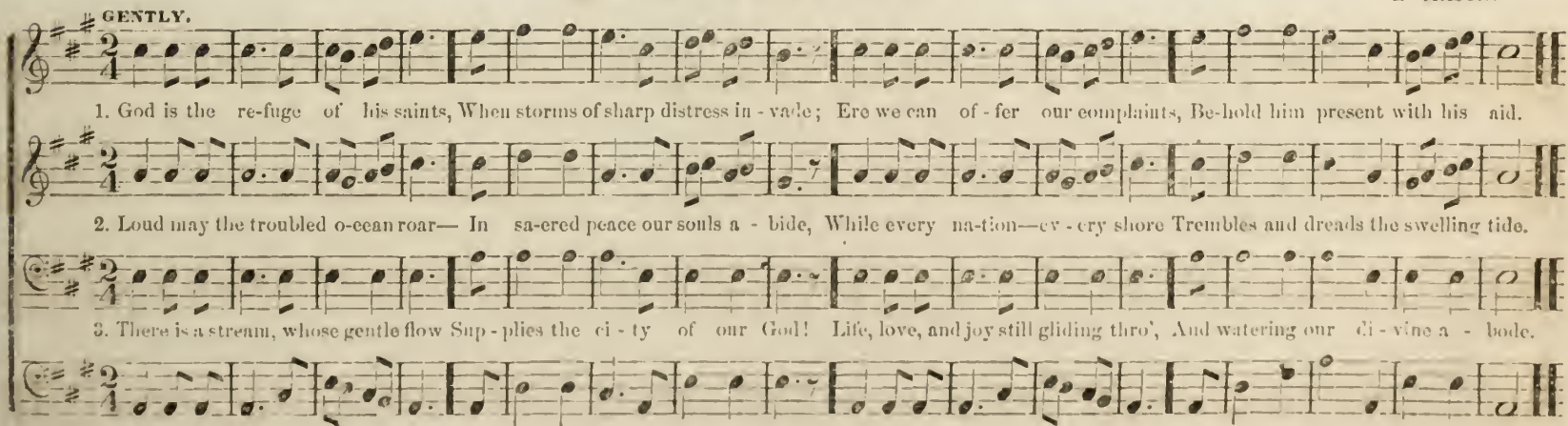


O praise thy God, thou favored land, Thy powerful Guardian ev - er bless; To him who proves thy sure defence, In songs of joy thy thanks ex - press.

# MALVERN. L. M.

L. MASON.

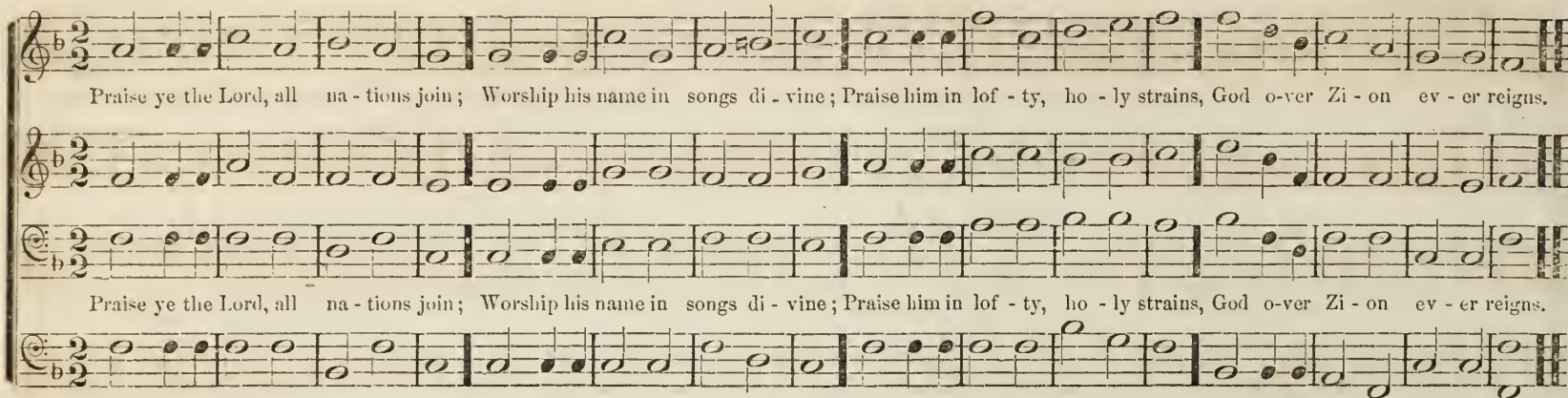
**GENTLY.**



1. God is the re-fuge of his saints, When storms of sharp distress in - vade; Ere we can of - fer our complaints, Be-hold him present with his aid.

2. Loud may the troubled o-cean roar— In sa-cred peace our souls a - bide, While every na-tion—ev - ery shore Trembles and dreads the swelling tide.

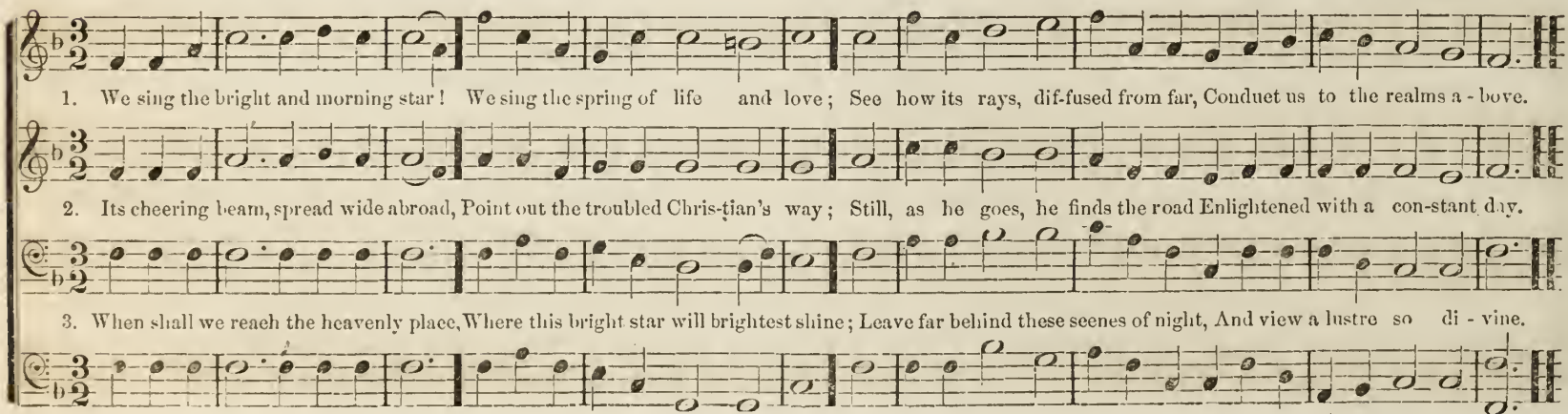
3. There is a stream, whose gentle flow Sup - plies the ci - ty of our God! Life, love, and joy still gliding thro', And watering our di - vine a - bode.



Praise ye the Lord, all na-tions join; Worship his name in songs di-vine; Praise him in lof-ty, ho-ly strains, God o-ver Zi-on ev-er reigns.

## ABANO. L. M.

FROM "THE HALLELUJAH."



1. We sing the bright and morning star! We sing the spring of life and love; See how its rays, dif-fused from far, Conduet us to the realms a-bove.

2. Its cheering beam, spread wide abroad, Point out the troubled Chris-tian's way; Still, as he goes, he finds the road Enlightened with a con-stant day.

3. When shall we reach the heavenly place, Where this bright star will brightest shine; Leave far behind these scenes of night, And view a lustre so di-vine.



# OVERBERG. L. M.

FROM "THE HALLELUJAH." 127

**SLOWLY.**

1. Tho' dark and stormy is the day, The closing scene shall yet be bright; Those gloomy clouds shall pass away, At e - ven - tide there shall be light.

2. What tho' in tears of grief you sow, The work is good, the seed is right; Soon you shall reap in joy, and lo! At e - ven - tide there shall be light.

3. Hail, glorious morn, whose rising sun At - tains at once his utmost height, No more in darkness to go down, Nor yield a - gain to gloomy night.

# RHODES. L. M.

FROM "THE HALLELUJAH."

**MAESTOSO.**

1. God of the year, with songs of praise, And hearts of love, we come to bless Thy bounteous hand, for thou hast shed Thy manna o'er our wil - der - ness.

2. In early spring-time thou didst fling O'er earth its robe of blossoming; And its sweet treasures, day by day, Rose quick'ning in thy bless - ed ray.

3. God of the seasons! thou hast blest The land with sunlight and with showers, And plenty o'er its bosom smiles, To crown the sweet au - tum - nal hours.



BOLD and ENERGETIC.

Now to the Lord a no - - ble song! A - wake my soul, a - wake my tongue! Ho - san - na to th'e -

Now to the Lord a no - - ble song! A - wake my soul, a - wake my tongue! Ho - san - na to th'e -

- - ter - nal name, And all his bound - less love pro - claim, . . And all his bound - less love pro - claim. .

- - ter - nal name, And all his bound - less love pro - claim, And all his bound - - - less love pro - claim.

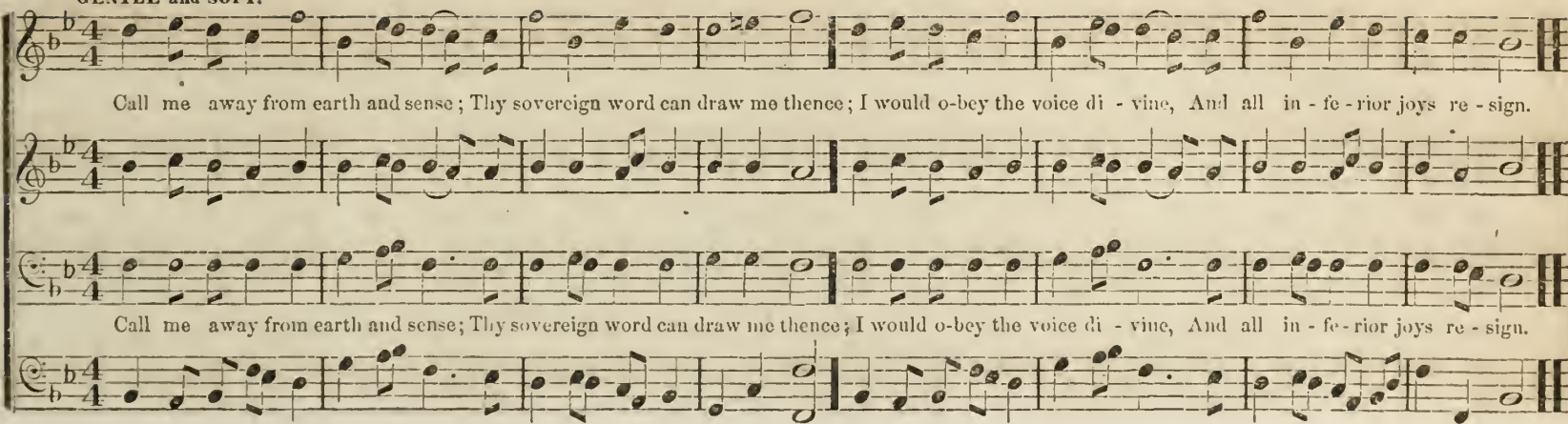
- - ter - nal name, And all . . . his bound - less love pro - claim.

- - ter - nal name, And all his bound - less love pro - claim, And all his bound - less love pro - claim.

# WINTER. L. M.

FROM P. WINTER. BY L. MASON. 129

GENTLE and SOFT.

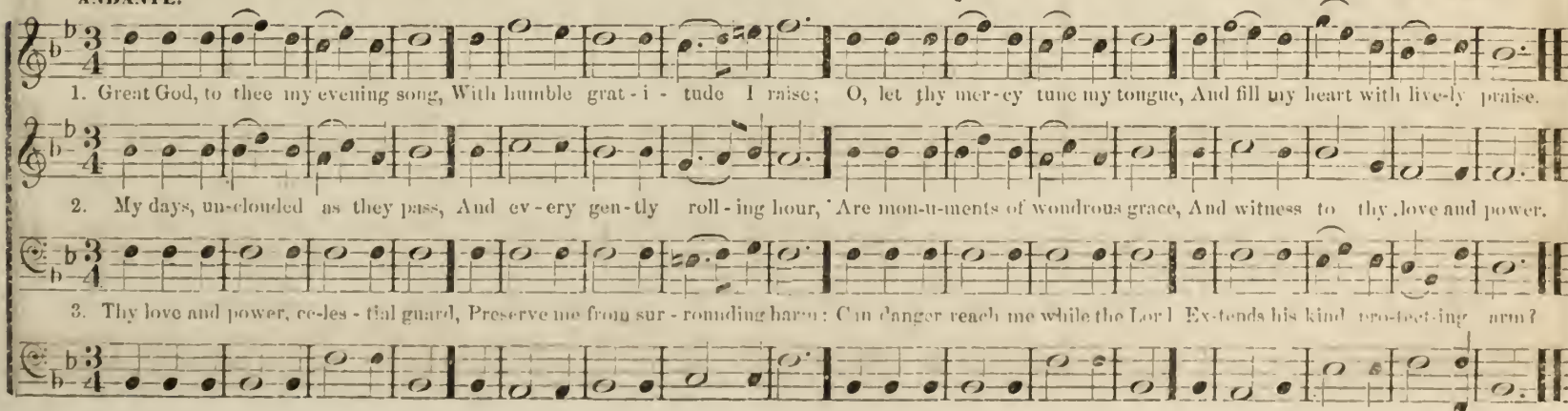


Call me away from earth and sense; Thy sovereign word can draw me thence; I would o-bey the voice di-vine, And all in-fe-rior joys re-sign.

# ROSEDALE. L. M.

G. F. ROOT.

ANDANTE.



1. Great God, to thee my evening song, With humble grat-i-tude I raise; O, let thy mer-cy tune my tongue, And fill my heart with live-ly praise.

2. My days, un-clouded as they pass, And ev-ery gen-tly roll-ing hour, Are mon-u-ments of wondrous grace, And witness to thy love and power.

3. Thy love and power, coeles-tial guard, Preserve me from sur-rounding harm: Can danger reach me while the Lord Ex-tends his kind pro-ect-ing arm?

1. A - rise! a - rise!— with joy sur - vey The glo - ries of the lat - ter day: Al - rea - dy

2. "Be - hold the way!" ye her - alds, cry: Spare not— but lift your voi - ces high: Con - vey the

3. Be - hold the way to Zi - on's hill, Where Is - rael's God de - lights to dwell! He fix - es

is the dawn be - gun Which marks at hand a ri - sing sun! Which marks at hand a ri - sing sun!

sound from pole to pole, "Glad ti - dings," to the cap - tive soul, "Glad ti - dings," to the cap - tive soul.

there his lof - ty throne, And calls the sa - cred place his own, And calls the sa - cred place his own.



# STERLING. L. M.

HARRISON. 131

## CHANTING STYLE.

1. Oh come, loud anthems let us sing, Loud thanks to our al-might - y King; For we our voices high should raise, When our sal - va - tion's Rock we praise.

2. In - to his presence let us haste, To thank him for his fa - vors past; To him address, in joy - ful song, Praises which to his name be - long.

3. Oh let us to his courts re - pair, And bow with a - do - ra - tion there; Down on our knees, devoutly, all Be - fore the Lord our Ma - ker fall.

# ASHWELL. L. M.

FROM THE "CARMINA SACRA"

## ANDANTINO.

1. When we, our wearied limbs to rest, Sat down by proud Euphrates' stream, We wept, with doleful thoughts oppressed, And Zion was our mournful theme.

2. Our harps, that, when with joy we sung, Were wont their tuneful parts to bear, With silent strings, neglected hung, On willow trees that withered there.

3. How shall we tune our voice to sing, Or touch our harps with skilful hands? Shall hymns of joy, to God our King, Be sung by slaves in foreign lands?

SLOWLY.

Be-hold a stranger at the door! He gently knocks, has knocked before, Has waited long, is waiting still,—You treat no oth-er friend so ill.

Be-hold a stranger at the door! He gently knocks, has knocked before, Has waited long, is waiting still,—You treat no oth-er friend so ill.

## DEANSVILLE. L. M.

FROM "THE HALLELUJAH."

1. So let our lips and lives ex-press The ho-ly gos-pel we pro-fess; So let our works and vir-tues shine, To prove this doctrine all di-vine.

2. Thus shall we best proclaim abroad The honors of our Sa-viour God: When his sal-va-tion reigns within, And grace subdues the power of sin.

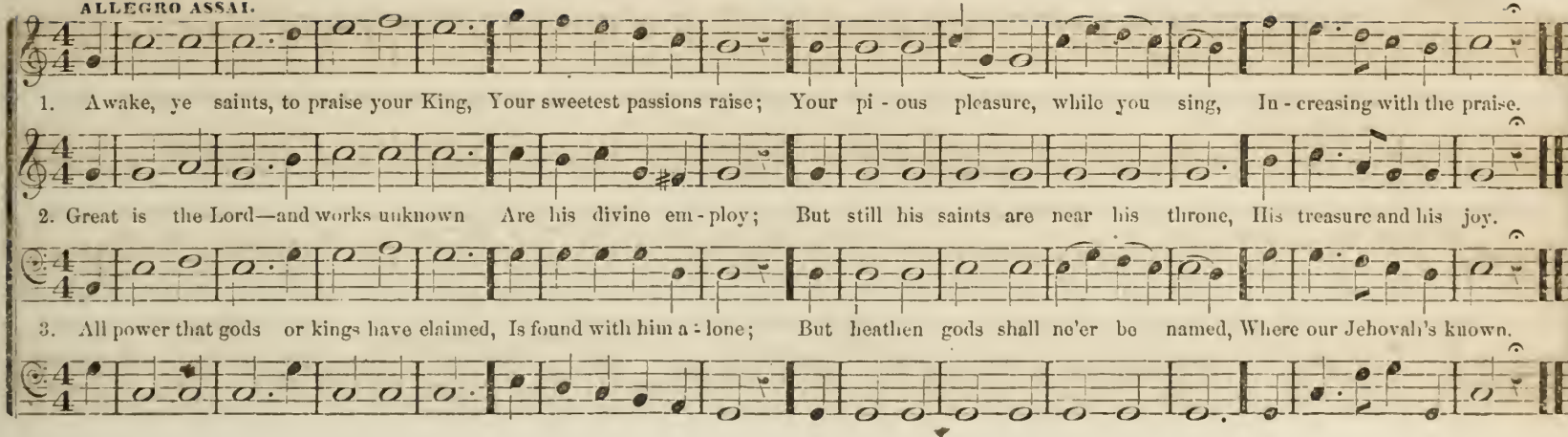
3. Our flesh and sense must be de-nied, Passion and en-vy, lust and pride: While justice, temp'rance, truth, and love, Our inward pi-e-ty ap-prove.



# HUMMEL. C. M.

ZEUNER. 133

ALLEGRO ASSAI.



1. Awake, ye saints, to praise your King, Your sweetest passions raise; Your pi-ous pleasure, while you sing, In-creasing with the praise.

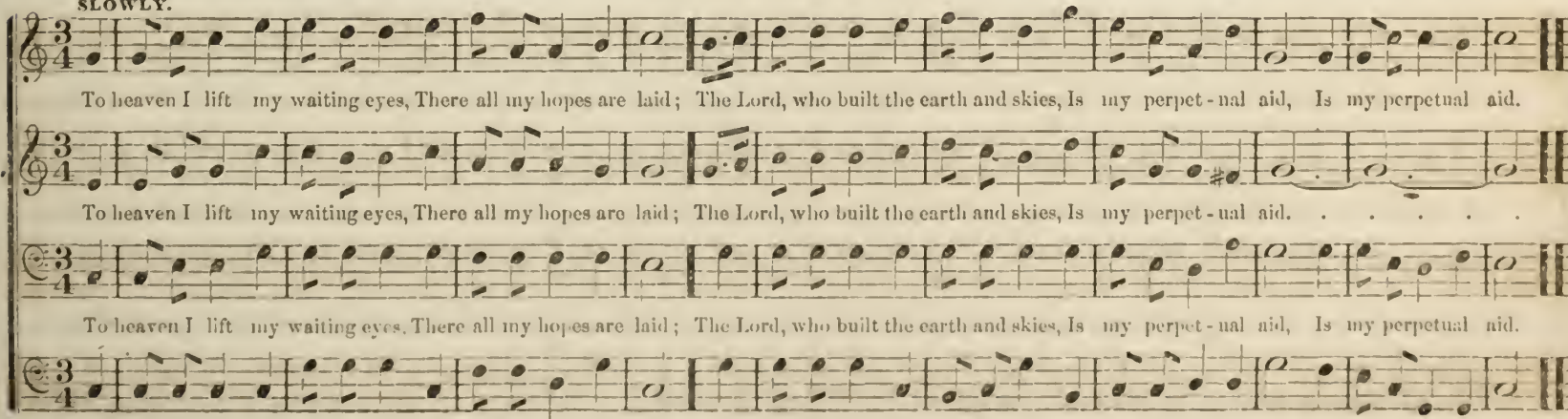
2. Great is the Lord—and works unknown Are his divine em-ploy; But still his saints are near his throne, His treasure and his joy.

3. All power that gods or kings have elaimed, Is found with him a-lone; But heathen gods shall ne'er be named, Where our Jehovah's known.

# BROCK. C. M.

FROM "THE HALLELUJAH."

SLOWLY.



To heaven I lift my waiting eyes, There all my hopes are laid; The Lord, who built the earth and skies, Is my perpet-nal aid, Is my perpetual aid.

To heaven I lift my waiting eyes, There all my hopes are laid; The Lord, who built the earth and skies, Is my perpet-nal aid. . . . .

To heaven I lift my waiting eyes, There all my hopes are laid; The Lord, who built the earth and skies, Is my perpet-nal aid, Is my perpetual aid.



ALLEGRO.

1. A - rise, ye peo-ple, and a - dore, Ex - ulting strike the chord; Let all the earth—from shore to shore, Confess th'almighty Lord, Confess th'almighty Lord.

2. Glad shouts aloud—wide echoing round, Th' ascending God proclaim; Th' angelic choir respond the sound, And shake creation's frame, And shake creation's frame.

3. They sing of death and hell o'erthrown In that triumphant hour; And God ex -alts his conquering Son . . . . . To his right hand of power.

## TWEED. C. M.

FROM "THE HALLELUJAH."

1. Whence those triumphant bursts of joy, Whose sound thro' heaven rings? They welcome Jesus to the sky, And crown him King of kings, And crown him King, &c.

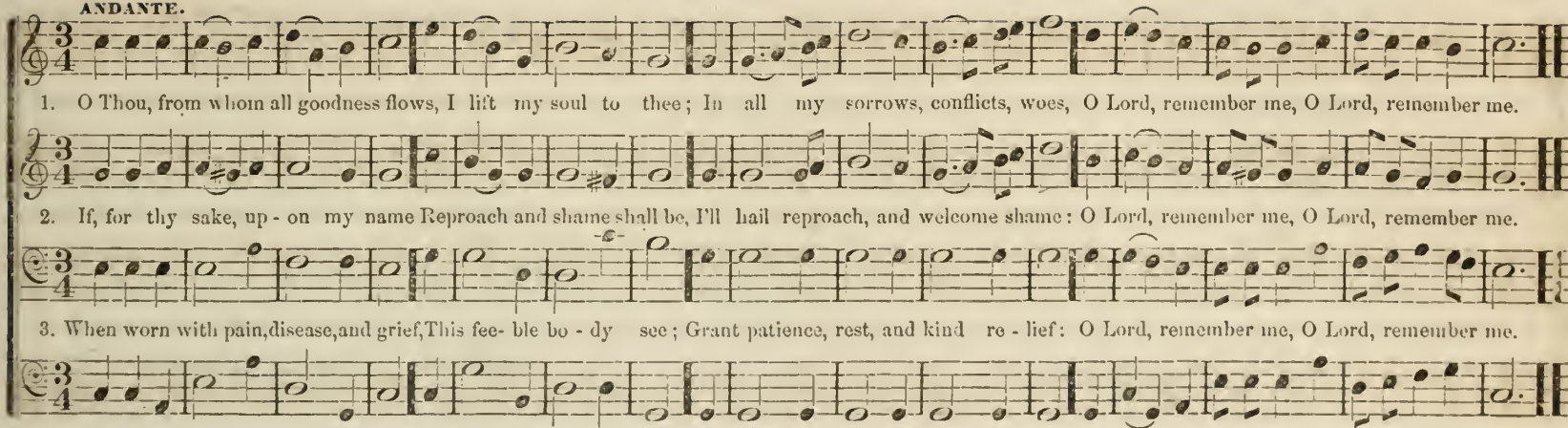
2. Look up, ye saints, and, while yon gaze, Forget all earthly things; U-nite to sing the Saviour's praise, And crown him King of kings, And crown him King of kings.

3. While here, he bore our sin and shame: From this our comfort springs: 'Tis meet we should exalt his name, And crown him King of kings, And crown him King, &c.

# SYRIA. C. M.

FROM "THE HALLELUJAH." 135

ANDANTE.



1. O Thou, from whom all goodness flows, I lift my soul to thee; In all my sorrows, conflicts, woes, O Lord, remember me, O Lord, remember me.

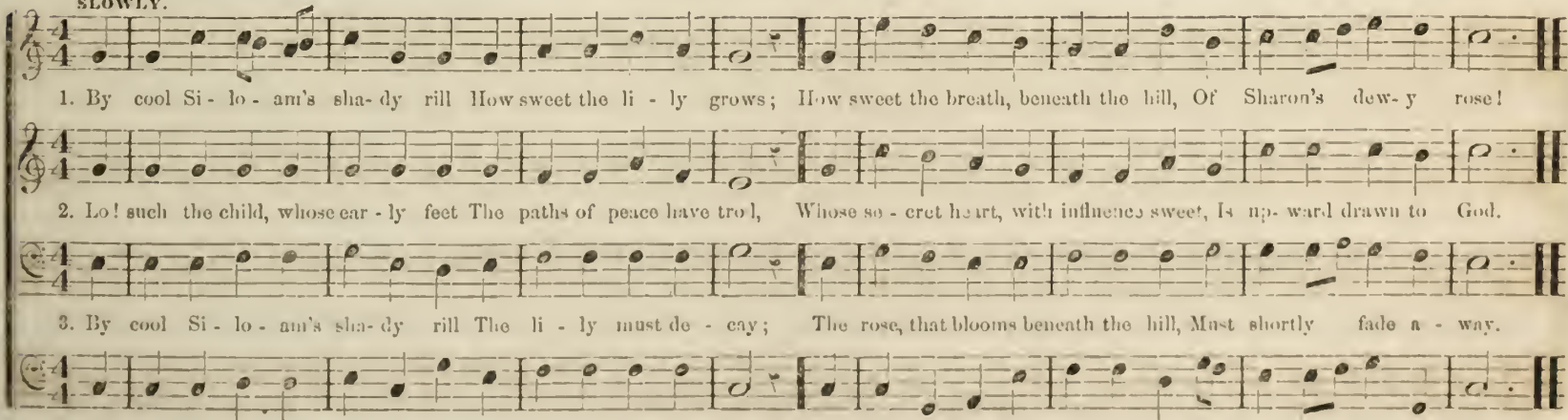
2. If, for thy sake, up - on my name Reproach and shame shall be, I'll hail reproach, and welcome shame: O Lord, remember me, O Lord, remember me.

3. When worn with pain, disease, and grief, This fee - ble bo - dy see; Grant patience, rest, and kind re - lief: O Lord, remember me, O Lord, remember me.

# MILLBURY. C. M.

FROM "THE HALLELUJAH."

SLOWLY.



1. By cool Si - lo - am's sha - dy rill How sweet the li - ly grows; How sweet the breath, beneath the hill, Of Sharon's dew - y rose!

2. Lo! such the child, whose ear - ly feet The paths of peace have trod, Whose so - cret heart, with influence sweet, Is up - ward drawn to God.

3. By cool Si - lo - am's sha - dy rill The li - ly must de - cay; The rose, that blooms beneath the hill, Must shortly fade a - way.



1. Our country is Immanuel's ground; We seek that promised soil; The songs of Zion cheer our hearts, While strangers here we toil, While strangers here we toil.

2. We tread the path our Master trod; We bear the cross he bore; And every thorn that wounds our feet, His temples pierced before, His temples pierced before.

3. Our powers are oft dissolved away In ec-sta-sies of love; And while our bo-dies wan-der here, Our souls are fixed above, Our souls are fixed a-bove.

## ELM. C. M.

FROM "THE HALLELUJAH."

SLOWLY, GENTLY.

1. See, Is-ra-el's gen-tle Shepherd stand, With all en-ga-ging charms; Hark! how he calls the ten-der lambs, And folds them in his arms.

2. "Per-mit them to ap-proach," he cries, "Nor scorn their humble name; For 'twas to bless such souls as these, The Lord of an-gels came."



## CINCINATTI. C. M.

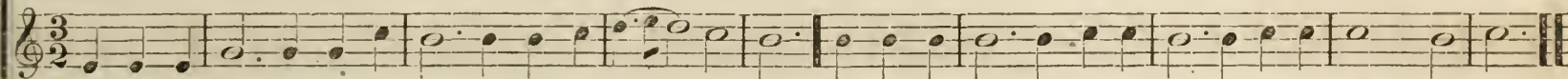
FROM "THE HALLELUJAH."

137

MODERATO.



1. Far from these nar - row scenes of night, Un - bounded glo - ries rise; And realms of joy and pure de - light, Unknown to mor - tal eyes.



2. Fair distant land!—could mortal eyes But half its charms ex - plore, How would our spi - rits long to rise, And dwell on earth no more.

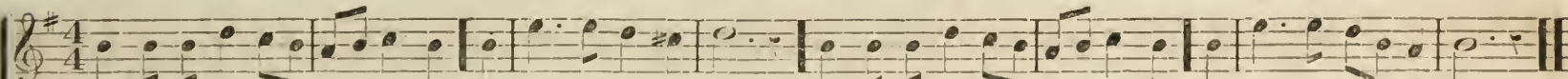


3. No cloud those bliss - ful regions know—Realms ev - er bright and fair! For sin, the source of mortal wo, Can never en - ter there.



## NAOMI. C. M.

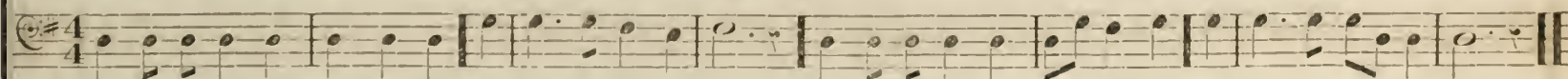
FROM THE "CARMINA SACRA."



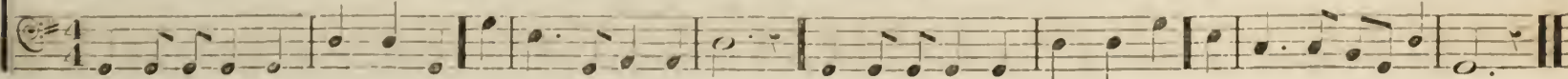
1. Father, whate'er of earth - ly bliss Thy sovereign will de - nies, Ac - cepted at thy throne of grace Let this pe - ti - tion rise:—



2. "Give me a calm, a thankful heart, From ev - ery murmur freed; The blessings of thy grace impart, And make me live to thee.



3. Oh, let the hope that thou art mine, My life and death at - tend— Thy presence thro' my jour - ney shine, And crown my journey's end."



ALLEGRO con SPIRITO.

1 O all ye lands, in God re-joice, To Him your thanks be-long, To Him your thanks be-long; In strains of

2. Oh, en-ter ye his courts with praise, His love to all pro-claim, His love to all pro-claim; To God the

3. For he is gra-cious, just, and good, His mer-cy ev-er sure, His mer-cy ev-er sure, Through a-ges

glad-ness, raise your voice, In loud and joy-ful song, . . . . . In loud and joy-ful song.

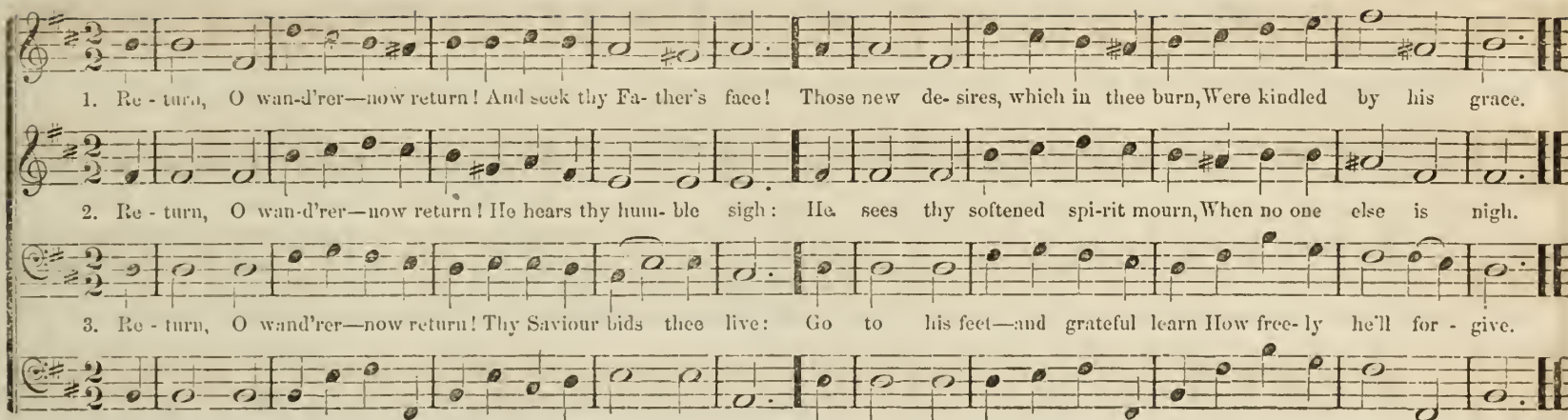
song of tri-umph raise, And mag-ni-fy his name, And mag-ni-fy his name, And mag-ni-fy his name.

past has ev-er stood, . . . . . And ev-er shall en-dure, And ev-er shall en-dure.

And ev-er shall en-dure,

# WHATELY. C. M.

FROM "THE HALLELUJAH." 139



1. Re - turn, O wan-d'r'er—now return! And seek thy Fa-ther's face! Those new de-sires, which in thee burn, Were kindled by his grace.

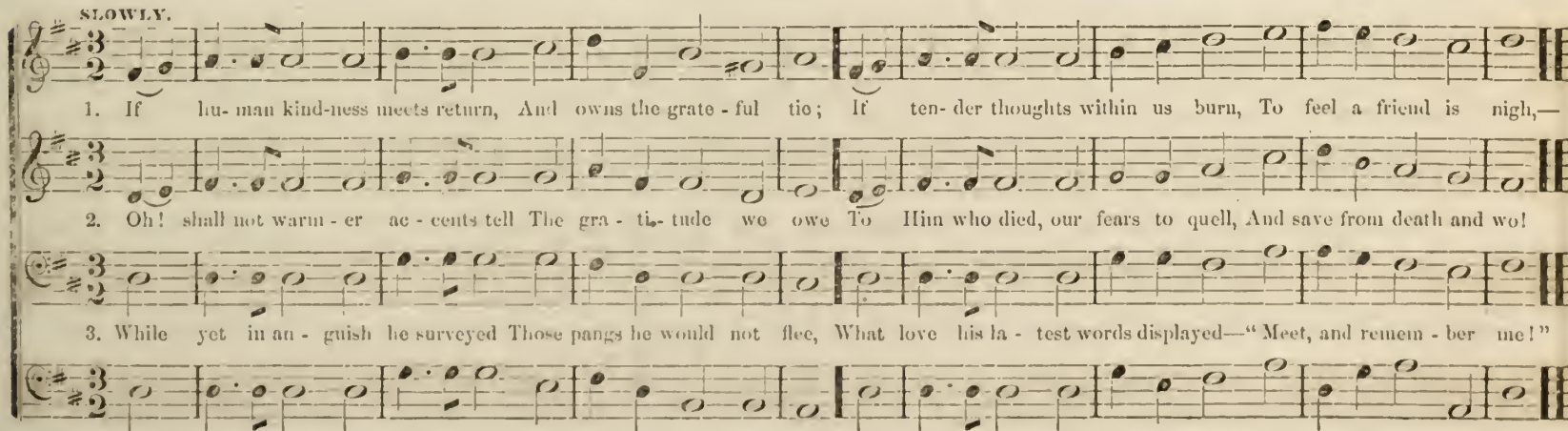
2. Re - turn, O wan-d'r'er—now return! He hears thy hum-ble sigh: He sees thy softened spi-rit mourn, When no one else is nigh.

3. Re - turn, O wand'r'er—now return! Thy Saviour bids thee live: Go to his feet—and grateful learn How free-ly he'll for - give.

# PARTHIA. C. M.

FROM "THE HALLELUJAH."

**SLOWLY.**



1. If hu-man kind-ness meets return, And owns the grate-ful tio; If ten-der thoughts within us burn, To feel a friend is nigh,—

2. Oh! shall not warm-er ac-cents tell The gra-ti-tude we owe To Him who died, our fears to quell, And save from death and wo!

3. While yet in an-guish he surveyed Those pangs he would not flee, What love his la-test words displayed—"Meet, and remem-ber me!"



## ALLEGRETTO.

1. { With songs and honors sounding loud, Ad - dress the Lord on high; }  
 { O - ver the heav'n's he spreads his cloud, And wa - ters veil the sky. } 2. He sends his showers of blessing down To cheer the plains be - low;

3. { His stea - dy counsels change the face Of each re - volv - ing year; }  
 { He bids the sun cut short his race, And win - try days ap - pear. } 4. His hoary frost, his flee - cy snow Descend and clothe the ground;

5. { He sends his word, and melts the snow, The fields no long - er mourn; }  
 { He calls the warmer gales to blow, And bids the spring re - turn. } 6. The changing wind, the fly - ing cloud, O - bey his mighty word;

He makes the grass the mountains crown, And corn in val - leys grow, He makes the grass the mountains crown, And corn in val - leys grow.

The li - quid streams forbear to flow, In i - cy fet - ters bound, The li - quid streams forbear to flow, In i - cy fet - ters bound.

With songs and honors sounding loud, Praise ye the sovereign Lord, With songs and honors sounding loud, Praise ye the sovereign Lord.

## CHATHAM. C. M.

FROM "THE HALLELUJAH."

141

SLOWLY.

1. Bright Source of ev - er - last - ing love, To thee our souls we raise; And to thy sovereign bounty rear A mon - u - ment of praise.

2. Thy mer - cy gilds the paths of life With ev - ery cheering ray, And still restrains the ris - ing tear, Or wipes that tear a - way.

3. When, sunk in guilt, our souls approached The borders of des - pair, Thy grace, thro' Je - sus' blood, proclaimed A free sal - va - tion near.

## SPARTA. C. M.

FROM "CARMINA SACRA."

1. Mortals, a - wake, with an - gels join, And chant the sol - enn lay; Joy, love, and grat - i - tude combine To hail th' aus - pi - cious day.

2. In heaven the rapturous song be - gan, And sweet ser - aph - ic fire Thro' all the shining le - gions ran, And strung and tuned the lyre.

3. Down thro' the por - tals of the sky Th' impetuous tor - rent ran; And an - gels flew, with ea - ger joy, To bear the news to man.



## BOWDOIN SQUARE. C. M.

ARR. FROM VOGLER, BY S. HILL.

(Melody in the First Base.)

LARGHETTO.

1. Hap - py is he who fears the Lord, And fol - lows his commands; Who lends the poor with - out re - ward, Or gives with lib - eral hands.

2. As pi - ty dwells within his breast, To all the sons of need; So God shall an - swer his re - quest With blessings on his seed.

3. In times of dan - ger and dis - tress, Some beams of light shall shine, To show the world his righ - teous - ness, And give him peace di - vine.

## WESTBOROUGH. C. M.

SLOWLY.

1. We ask not, Lord, for streams of wealth Along our path to flow; We ask not un - decaying health, Nor length of years below, Nor length of years below.

2. We ask not honors, which an hour May bring and take a - way; We ask not pleasure, pomp, and power, Lest we should go astray, Lest we should go astray.

3. We ask for wisdom: Lord, impart The knowledge how to live, A wise and un - der - standing heart To all thy servants give, To all thy servants give.



SLOW.

## FRANKLIN. C. M.

FROM "THE HALLELUJAH." 143

1. I love the Lord, he heard my cries, And pi-tied every groan: Long as I live, when troubles rise, I'll hasten to his throne, I'll hasten to his throne.

2. I love the Lord, he bowed his ear, And chased my grief away: O, let my heart no more despair, While I have breath to pray, While I have breath to pray.

3. The Lord beheld me sore distressed, He bade my pains remove: Return, my soul, to God, thy rest, For thou hast known his love, For thou hast known, &c.

## HERBERT. C. M.

FROM "CANTICA LAUDIS."

1. Sweet day! so cool, so calm, so bright, Bridal of earth and sky; The dew shall weep thy fall to-night, For thou, alas! must die, For thou, alas! must die.

2. Sweet Rose! in air whose odors wave, And color charms the eye; The root is e - ven in the ground, And thou, alas! must die, And thou, alas! must die.

3. Sweet Spring! of days and roses made, Whose charms for beauty vie; Thy days depart, thy roses fade, Thou too, alas! must die, Thou too, alas! must die.

4. On - ly a sweet and holy soul Hath tints that never fly; While flowers decay, and seasons roll, It lives, and cannot die, It lives, and cannot die.



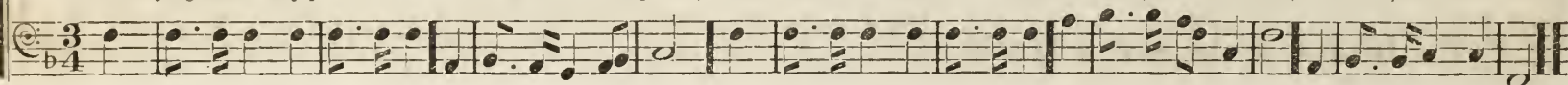
1. There is a fountain, filled with blood, Drawn from Immanuel's veins; And sinners, plunged beneath that flood, Lose all their guilty stains, Lose all their guilty stains.



2. The dying thief rejoiced to see That fountain, in his day; And there may I, though vile as he, Wash all my sins away, Wash all my sins away.



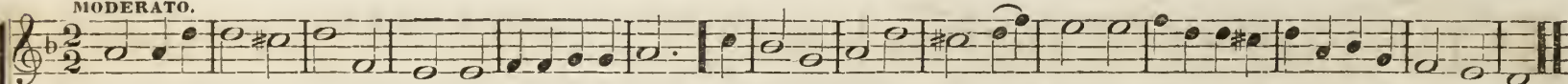
3. Thou dying Lamb! thy precious blood Shall never lose its power, Till all the ransomed church of God Are saved, to sin no more, Are saved, to sin no more.



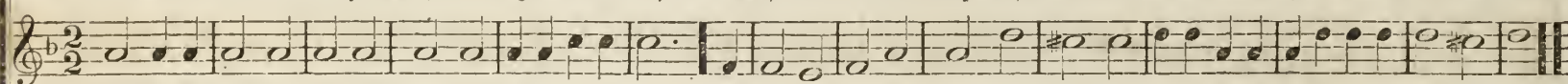
## ENNIS. C. M.

FROM "THE HALLELUJAH."

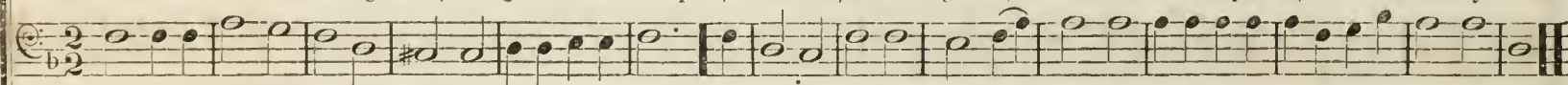
MODERATO.



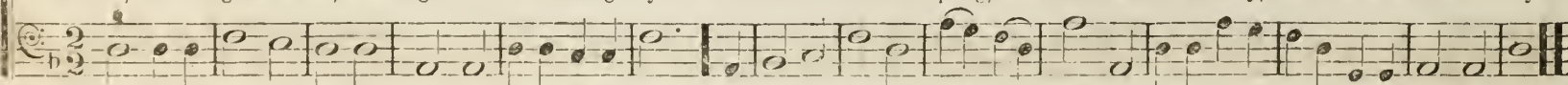
1. Stern winter throws his icy chains, Encircling nature round; How bleak, how comfortless the plains, So late with verdure crown'd, So late with verdure crown'd.



2. The sun withdraws his cheering beams, And light and warmth depart; And winter, cold and lightless, seems An emblem of my heart, An emblem of my heart.



3. Rise, Sun of Righteousness, and bring Thine own reviving ray! Turn thou this winter into spring, Make darkness cheerful day, Make darkness cheerful day.



4. Great source of light, and warmth, and love! Our drooping joys restore; And guide us to those seats above Where winter frowns no more, Where winter frowns no more.



# ANTIOCH. C. M.

FROM "CAERMINA SACRA."

145

ALLEGRO RISOLUTO.

First system of the musical score. It consists of four staves. The top two staves are for vocal parts (Soprano and Alto), and the bottom two are for piano accompaniment. The key signature has one flat (B-flat) and the time signature is 2/4. The tempo is marked 'ALLEGRO RISOLUTO.'.

Joy to the world! the Lord is come; Let earth re-ceive her King; Let ev-ery heart pre-pare him

Joy to the world! the Lord is come; Let earth re-ceive her King; Let ev-ery heart pre-pare him

Joy to the world! the Lord is come; Let earth re-ceive her King;

Second system of the musical score. It continues the four-staff format from the first system. The vocal parts and piano accompaniment continue the melody.

room, And heaven and na-ture sing, And heaven and na-ture sing, And heaven, And heaven and na-ture sing.

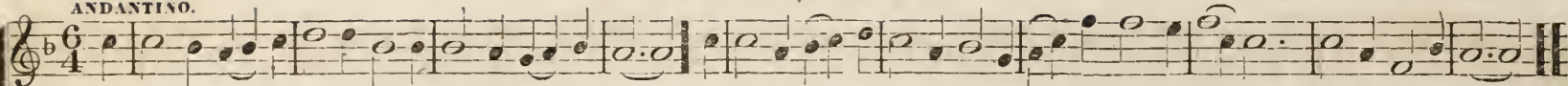
room, And heaven and na-ture sing, And heaven and na-ture sing, And heaven, And heaven and na-ture sing.

And heaven and na-ture sing, . . . . . And heaven and na-ture sing.

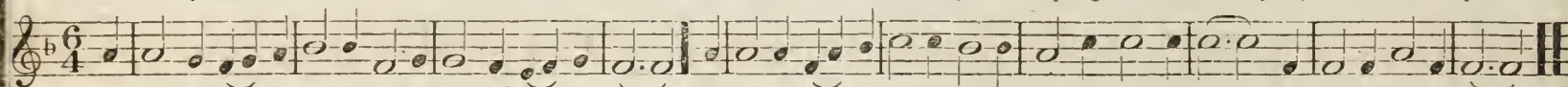
And heaven and na-ture sing.



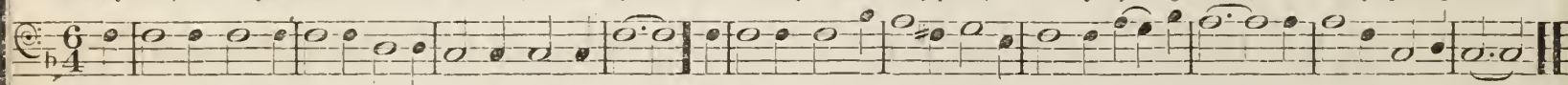
## ANDANTINO.



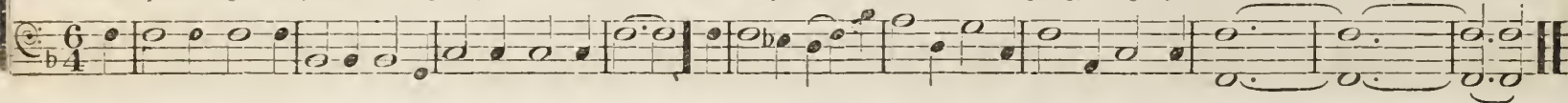
1. The icy chains that bound the earth, Are now dissolved and gone; Waked by the sun, the youthful Spring Puts all its beauty on, Puts all its beauty on.



2. My soul, in ev-ery scene, admire The wisdom, love, and power; Be-hold thy God in every plant, In ev-ery opening flower, In ev-ery opening flower.



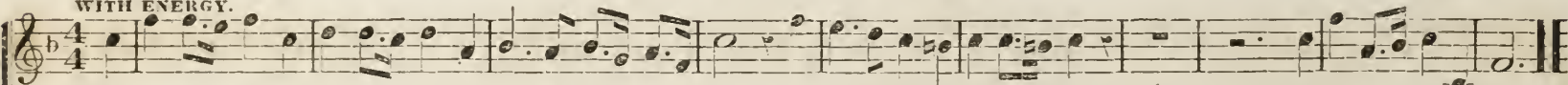
3. With quick'ning beams, thou God of grace, Shine on this heart of mine; My winter thus shall turn to spring, The glory shall be thine, The glory shall be thine.



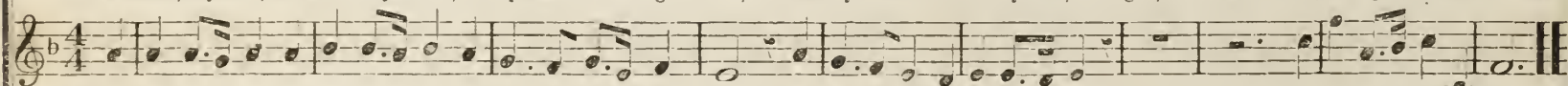
## LEDWELL. C. M.

FROM "THE NATIONAL PSALMIST."

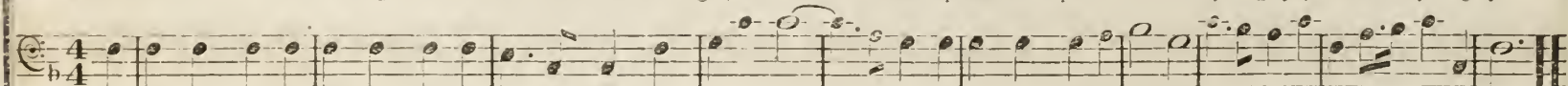
## WITH ENERGY.



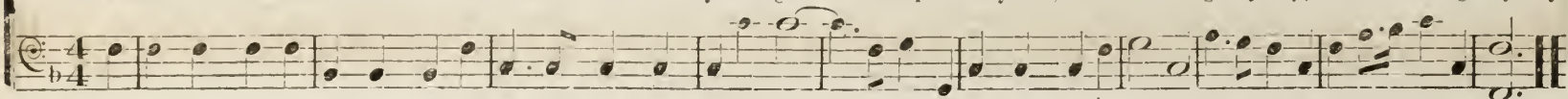
1. A-wake, my soul, stretch every nerve, And press with vi - gor on; A heavenly race demands thy zeal, A bright, immortal crown, A bright, immortal crown.



2. 'Tis God's all - an - i - mat-ing voice That calls thee from on high; 'Tis his own hand presents the prize To thine aspiring eye, To thine aspiring eye.



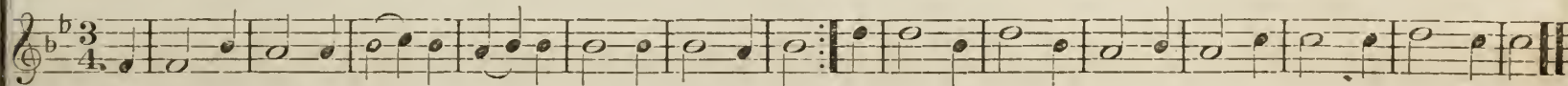
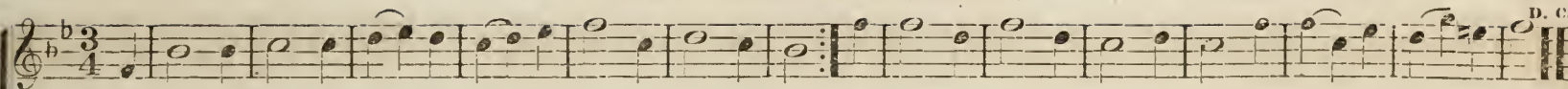
3. A cloud of wit-ness-es a-round hold thee in full sur-vey: For-get the steps already trod, And onward urge thy way, And onward urge thy way.



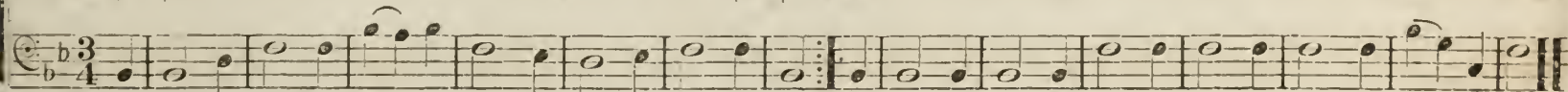
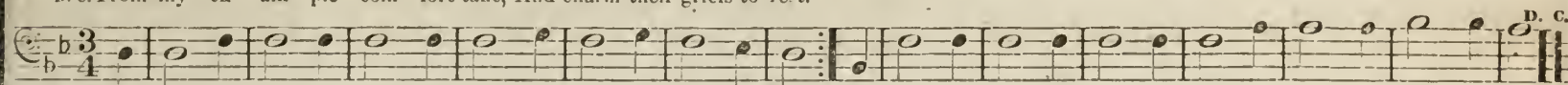
## ELIM C. M. (DOUBLE.)

FROM "THE HALLELUJAH" 147

D. C.



1. { Thro' all the changing scenes of life, In trou-ble, and in joy, }  
 { The praises of my God shall still My heart and tongue employ; } 2. Of his de-liverance I will boast, Till all that are distressed,  
 D. C. From my ex-am-ple com-fort take, And charm their griefs to rest.



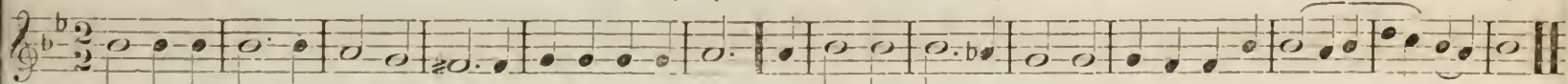
## NEWINGTON. C. M.

FROM "THE HALLBLUJAN."

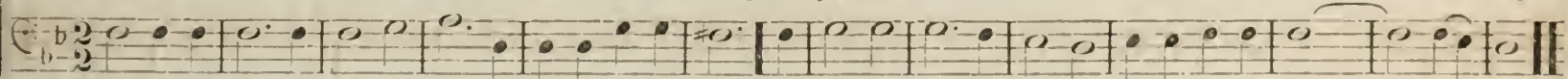
MODERATO.



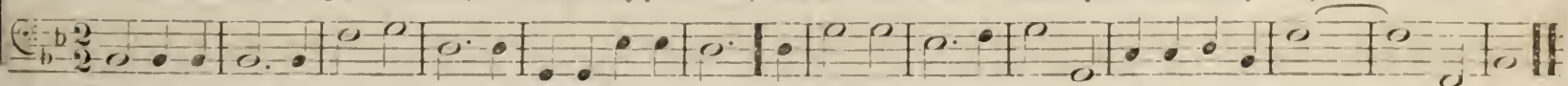
1. I waited meek-ly for the Lord, He bowed to hear my cry: He saw me rest-ing on his word, And bro't sal-va - - - tion nigh!



2. Firm on a rock he made me stand, And taught my cheerful tongue To praise the won - ders of his hand, In new and thank - - - ful song.



2. I'll spread his works of grace a-broad, The saints with joy shall hear, And sin - ners learn to make my God Their on-ly hope . . . and fear.



1. } To our Re-deem-er's glo-rious name A-wake the sa-cred song!  
 { O, may his love—in-mor-tal flame!—Tune ev-ery heart and tongue, } 2. His love, what mor-tal

3. } Dear Lord, while we a-dor-ing pay Our hum-ble thanks to thee,  
 { May ev-ery heart with rap-ture say, "The Sa-viour died for me!" } 4. O, may the sweet, the

thought can reach! What inor-tal tongue dis-play! Im-a-gi-na-tion's ut-most stretch In won-der dies a-way.

bliss-ful theme, Fill ev-ery heart and tongue, Till stran-gers love thy charming name, And join the sa-cred song.



## DENFIELD. C. M.

FROM "CARMINA SACRA" 149

1. Lord, in the morn-ing thou shalt hear My voice as-cend-ing high; To thee will I di-rect my prayer, To thee lift up mine eye.

3. Thou art a God, be-fore whose sight The wick-ed shall not stand: Sin-ners shall ne'er be thy de-light, Nor dwell at thy right hand.

4. But to thy house will I re-sort, To taste thy mer-cies there; I will frequent thine ho-ly court, And worship in thy fear.

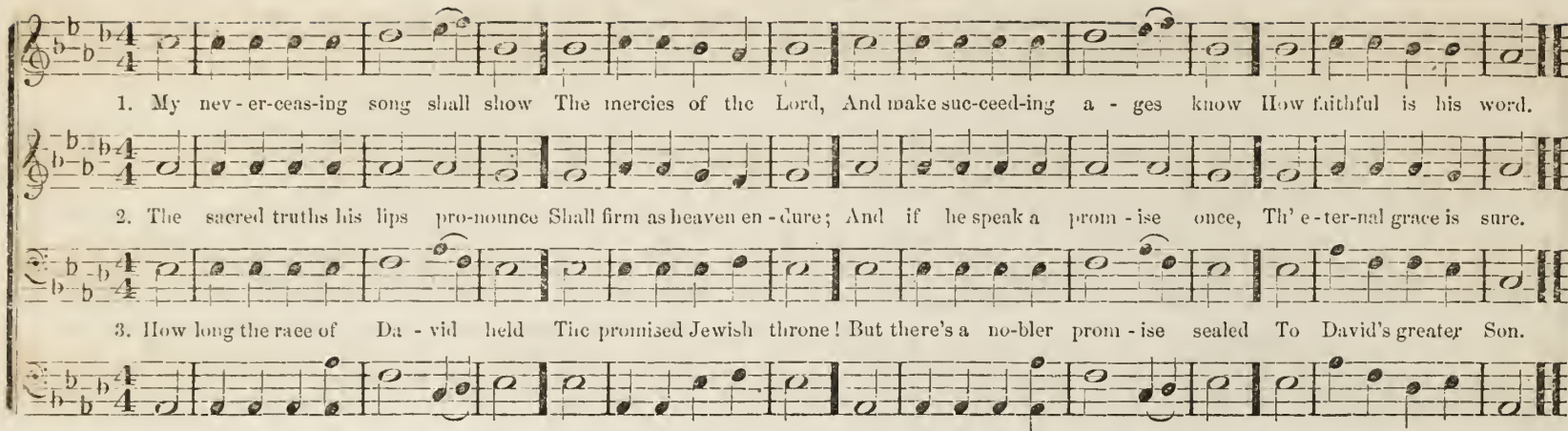
## HOLBEIN. C. M.

FROM "THE HALLELUJAH."

**SLOWLY, GENTLY.**

1. When the worn spi-rit wants re-pose, And sighs her God to seek, How sweet to hail the evening's close, That ends the wea-ry week.

2. Sweet day! thine hours too soon will cease; Yet, while they gen-tly roll, Breathe, heavenly Spi-rit, source of peace, A Sab-bath o'er my soul.

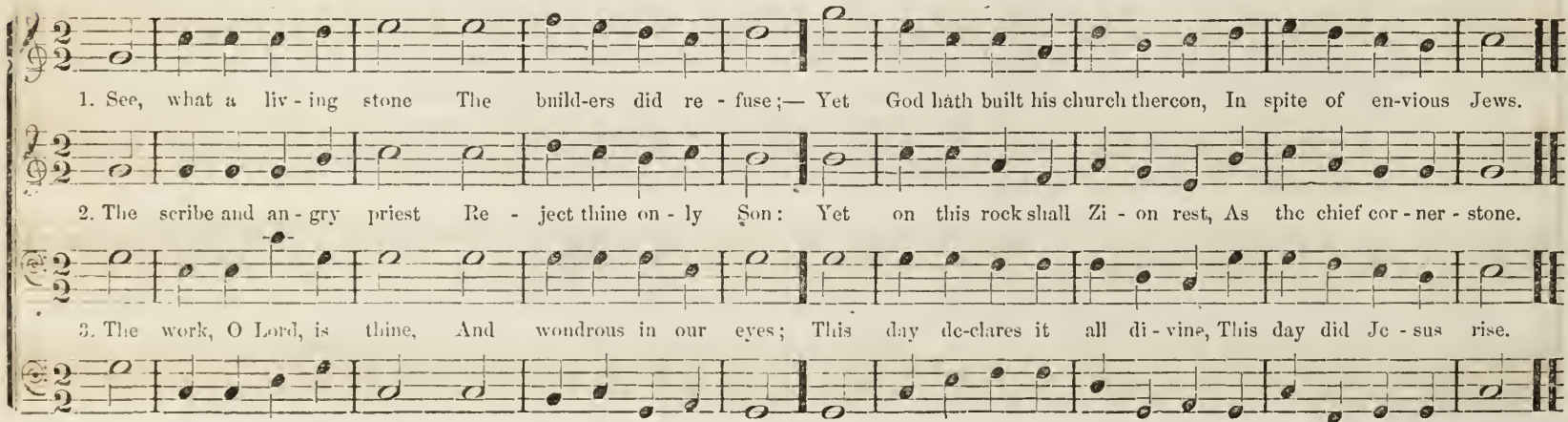


1. My nev-er-ceas-ing song shall show The mercies of the Lord, And make suc-ceed-ing a - ges know How faith-ful is his word.

2. The sacred truths his lips pro-nounce Shall firm as hea-ven en-dure; And if he speak a prom-ise once, Th'e-ter-nal grace is sure.

3. How long the race of Da-vid held The promised Jewish throne! But there's a no-ble prom-ise sealed To David's greater Son.

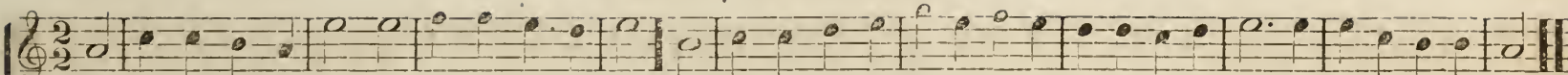
## ARGOLA. S. M.



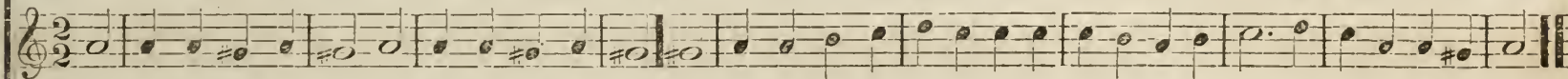
1. See, what a liv-ing stone The build-ers did re - fuse;— Yet God hath built his church thereon, In spite of en-vious Jews.

2. The scribe and an-gry priest Re - ject thine on - ly Son: Yet on this rock shall Zi - on rest, As the chief cor - ner - stone.

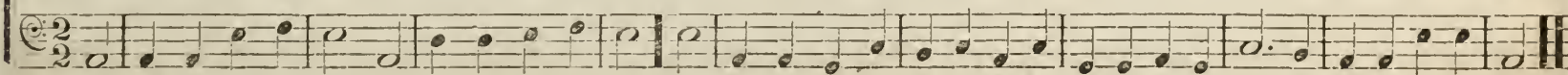
3. The work, O Lord, is thine, And wondrous in our eyes; This day de-claims it all di-vine, This day did Je - sus rise.



1. When sorrows round us roll, And comforts we have none, Dear Saviour, say that thou art ours, And all our griefs are gone, And all our griefs are gone.

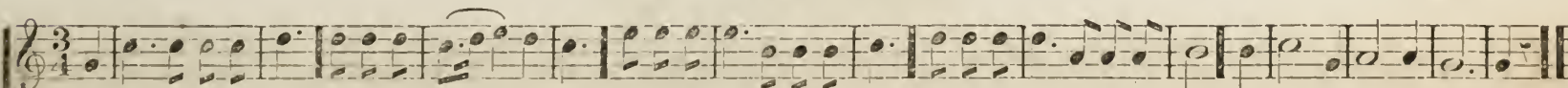


2. Though in the gloomy vale, Yet we will fear no harm, Sup-ported by thy powerful grace, Re-lying on thine arm, Re-lying on thine arm.

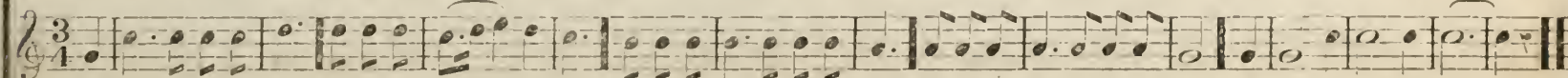


## MISAL. S. M.

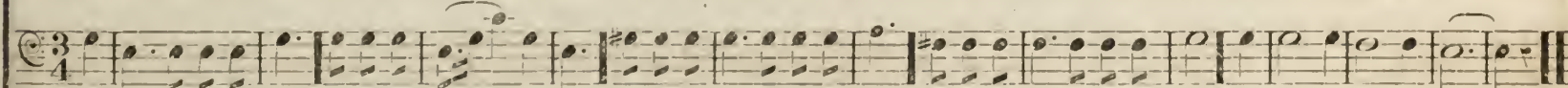
L. MASON



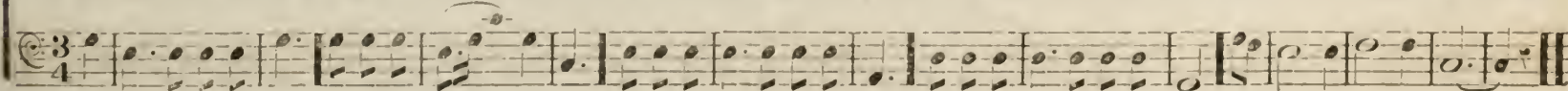
1. Be-hold, the lofty sky Declares its ma-ker God; And all the starry works on high, And all the starry works on high Proclaim his power a-broad.



2 The darkness and the light Still keep their course the same; While night to day, and day to night, While night to day, and day to night, Divinely teach his name.



3. In every different land Their general voice is known; They show the wonders of his hand, They show the wonders of his hand, And orders of his throne.





1. Sweet is the work, O Lord, Thy glorious name to sing; To praise and pray, to hear thy word, And grateful off'rings bring, And grateful off'rings bring.

2. Sweet—at the dawning light, Thy boundless love to tell; And when approach the shades of night, Still on the theme to dwell, Still on the theme to dwell.

3. Sweet—on this day of rest, To join in heart and voice, With those who love and serve thee best, And in thy name rejoice, And in thy name re - joice.

## HEREFORD. S. M.

L. MASON.

1. Sure there's a righteous God, Nor is re - li - gion vain; Though men of vice may boast a - loud, And men of grace com - plain.

2. I saw the wick - ed rise, And felt my heart re - pine, While haughty fools, with scorn - ful eyes, In robes of hon - or shine.

3. The ta - rent of my thought Held me in hard sus - pense, Till to thy house my feet were brought To learn thy jus - tice thence.

## ALLEGRO.

1. Come, we that love the Lord, And let our joys be known; Join in a song with sweet accord, And thus surround the throne, And thus surround the throne.

2. Let those re - fuse to sing, Who never knew our God; But children of the heav'nly King May speak their joys abroad, May speak their joys abroad.

3. The hill of Zi - on yields A thousand sacred sweets, Be - fore we reach the heav'nly gates, Or walk the golden streets, Or walk the golden streets.

## RAYFORD. S. M.

1. And is there, Lord, a rest For wea - ry souls de - signed, Where not a care shall stir the heart, Or sorrow entrance find, Or sorrow entrance find.

2. Is there a blissful home, Where kindred minds shall meet, And live, and love, nor ever roam From that serene re - treat? From that serene re - treat?



1. Where shall the man be found That fears t'of-fend his God? That loves the gos-pel's joy-ful sound, And trem-bles at the rod?

2 The Lord shall make him know The se-crets of his heart; The won-ders of his covenant show, And all his love im-part.

3. The deal-ings of his power Are truth and mer-cy still, With such as keep his covenant sure, And love to do his will.

## BRISTOL. S. M.

FROM "THE HALLELUJAH."

MODERATO.

1. All hail! redeeming Lord, Sweet day-spring from on high; All hail! thou Sun of Righteousness, With all thy vi-tal joy, With all . . thy vi-tal joy.

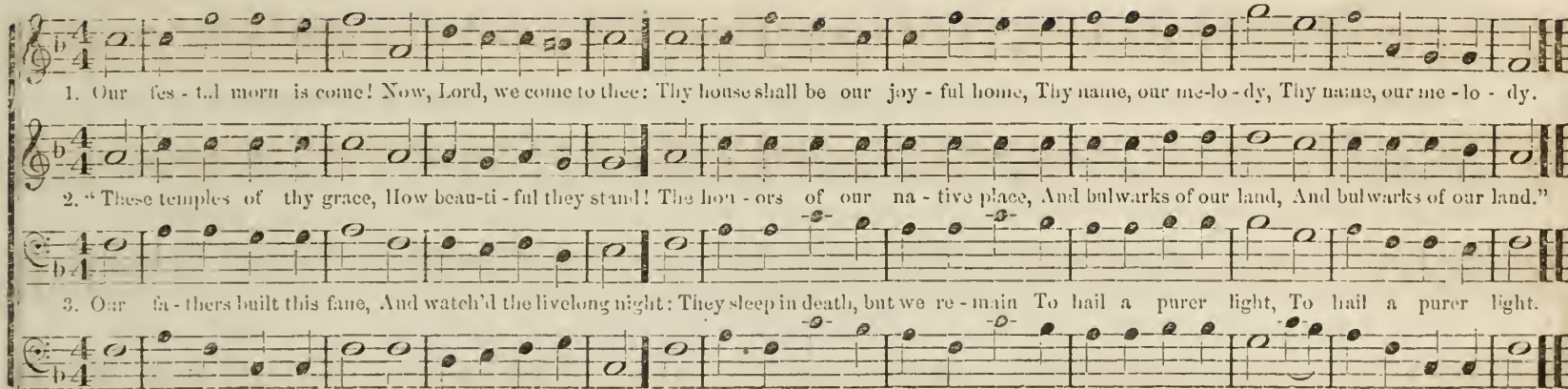
2. Shine, love-ly star of day, Around and in us shine, And our benighted souls shall own Thy light and love divine, Thy light and love di-vine.

3. Our wandering footsteps guide, Thro' all this desert place; Beneath thy beams we'll trace the path Of pu-ri-ty and peace, Of pu-ri-ty and peace.



# LEROR. S. M.

FROM "THE HALLELUJAH." 155




1. Our fes - tal morn is come! Now, Lord, we come to thee: Thy house shall be our joy - ful home, Thy name, our me-lo - dy, Thy name, our me - lo - dy.

2. "These temples of thy grace, How beau-ti - ful they stand! The hon - ors of our na - tive place, And bulwarks of our land, And bulwarks of our land."

3. Our fa - thers built this fane, And watch'd the livelong night: They sleep in death, but we re - main To hail a purer light, To hail a purer light.

# WESTMINSTER. S. M.

FROM DR. BOYCE.



1. Not with our mor - tal eyes Have we be - held the Lord; Yet we re - joice to hear his name, And love him in his word.

2. On earth we want the sight Of our Re - deem - er's face; Yet, Lord, our in - most thoughts de - light To dwell up - on thy grace.

3. And when we feel thy love, Di - vin - er joys a - rise; On wings of faith we soar a - bove To man - sions in the 'skies.

## CON SPIRITO.

1. We come with joyful song To hail this happy morn; Glad ti - dings from an angel's tongue, "This day is Jesus born, This day is Je - sus born."

2. What transports doth his name To sin-ful men af-ford! His glo - rious ti - tles we proclaim, A Saviour, Christ, the Lord, A Saviour, Christ, the Lord.

3. Glo - ry to God on high, All hail the happy morn; We join the anthems of the sky, And sing, "The Saviour's born," And sing, "The Saviour's born."

## NOYES. S. M.

FROM "THE HALLELUJAH."

1. From earliest dawn of life Thy goodness we have shared; And still we live to sing thy praise, By sovereign mer - cy spared.

2. To learn and do thy will, O Lord, our hearts in - cline; And o'er the paths of fu - ture life Command thy light to shine.

3. While taught thy word of truth, May we that word re - ceive; And when we hear of Je - sus' name, In that blest name be - lieve.

# DUNBAR. S. M.

FROM CORELLI

157

GENTLY.

1. When o-verwhelm'd with grief, My heart with-in me dies, Help-less, and far from all re-lief, To heaven I lift mine eyes.

2. O, lead me to the Rock That's high a-bove my head, And make the cov-ert of thy wings My shel-ter and my shade.

2. With-in thy pre-sence, Lord, For-ev-er I'll a-bide; Thou art the tower of my de-fence, The re-fuge where I hide.

# CARLTON. S. M.

1. If, through unruffled seas, Tow'rd heav'n we calmly sail, With grateful hearts, O God, to thee, We'll own the fostering gale, We'll own the fostering gale.

2. But should the surges rise, And rest delay to come, Blest be the sorrow—kind the storm, Which drives us nearer home, Which drives us nearer home.

3. Soon shall our doubts and fears All yield to thy control: Thy ten-der mer-cies shall illume The midnight of the soul, The midnight of the soul.

4. Teach us, in every state, To make thy will our own; And when the joys of sense depart, To live by faith a-lone, To live by faith a-lone.



1. Once more, be - fore we part, We bend the sup - pliant knee, And lift our souls in prayer and praise, E - ter - nal God, to thee.

2. Where'er we trav - el, go; Where'er we rest, a - bide; Do thou our path on earth surround, And all our foot - steps guide.

3. We ne'er a - gain on earth May thus to - geth - er meet; O grant that in our home a - bove, We may each oth - er greet.

## DENNIS. S. M.

FROM NAGELI.

CANTABILE.

1. How gen - tle God's commands! How kind his pre - cepts are! Come, cast your bur - dens on the Lord, And trust his constant care.

2. His boun - ty will pro - vide, His saints se - cure - ly dwell; That hand which bears cre - a - tion up, Shall guard his chil - dren well.

3. Why should this anx - ious load Press down your wea - ry mind? Oh, seek your heavenly Fa - ther's throne, And peace and com - fort find.

## DENTON. S. M.

FROM ROOT AND SWEETSER'S COLL. 159

GENTLY.

1. How sweet the melt - ing lay Which breaks up - on the ear, When, at the hour of ris - ing day, Christians u - nite in prayer.

2. The breez - es waft their cries Up to Je - ho - vah's throne; He lis - tens to their hum - ble sighs, And sends his bless - ings down.

3. So Je - sus rose to pray Be - fore the morn - ing light, — Once on the chill - ing mount did stay, And wres - tle all the night.

## GORTON. S. M.

FROM BEETHOVEN,

SOFT.

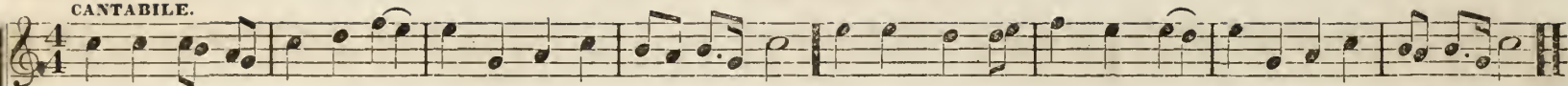
1. While my Re - deemer's near, My Shepherd, and my Guide, I bid farewell to ev - ery fear; My wants are all sup - plied.

2. To ev - er - fragrant meads, Where rich a - bundance grows, His gracious hand in - dul - gent leads, And guards my sweet re - pose.

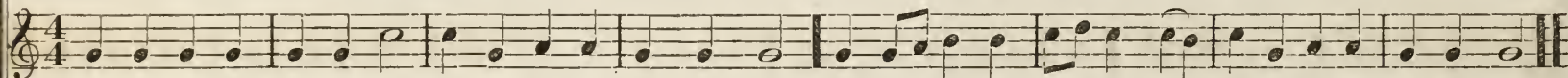
3. Dear Shepherd, if I stray, My wan - der - ing feet restore; And guard me with thy watchful eye, And let me rove no more.



## CANTABILE.



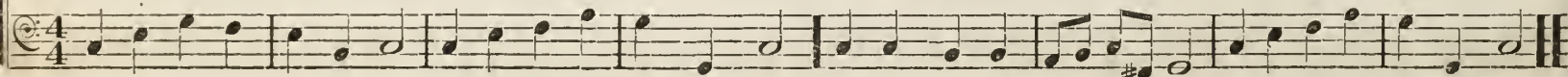
1. Lord of hosts, how love-ly, fair, Ev'n 'on earth, thy tem - ples are! Here thy wait - ing peo - ple see Much of heaven, and much of thee.



2. From thy gra - cious presence flows Bliss that sof - tens all our woes; While thy Spi - rit's ho - ly fire Warms our hearts with pure de-sire.



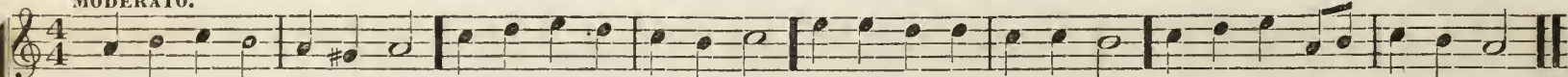
3. Here, we sup - pli - cate thy throne; Here, thy pardoning grace is known; Here we learn thy righteous ways—Taste thy love and sing thy praise.



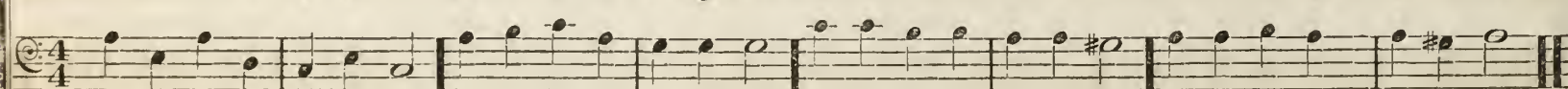
## NORWICH. 7s.

L. MASON.

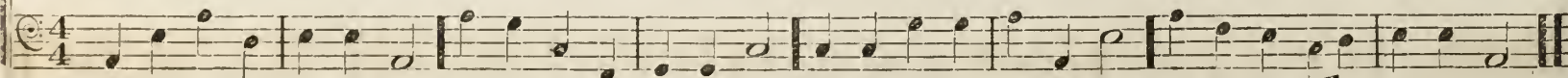
## MODERATO.



1. Gen - tly glides the stream of life, Oft a - long the flowery vale: Or, in - pet - uous down the cliff, Rushing roars when storms as - sail.



2. 'Tis an ev - er va - ried flood, Al - ways roll - ing to the sea; Slow, or quick, or mild, or rude, Tending to e - - ter - ni - ty.





# ROSEFIELD. 7s. (6 lines.)

Dr. MALAN. 161

1. { Christ, whose glo - ry fills the skies, Christ, the true, the on - ly light, }  
 { Sun of Right-eous-ness, a - rise, Triumph o'er the shades of night: } Day-spring from on high, be near, Day-star, in my heart ap - pear.

2. { Dark and cheer-less is the morn, If thy light is hid from me; }  
 { Joy - less is the day's re - turn, Till thy mer-cy's beams I see; } Till they inward light in - part, Warmth and glad-ness to my heart.

# BREMEN. 7s. (6 lines.)

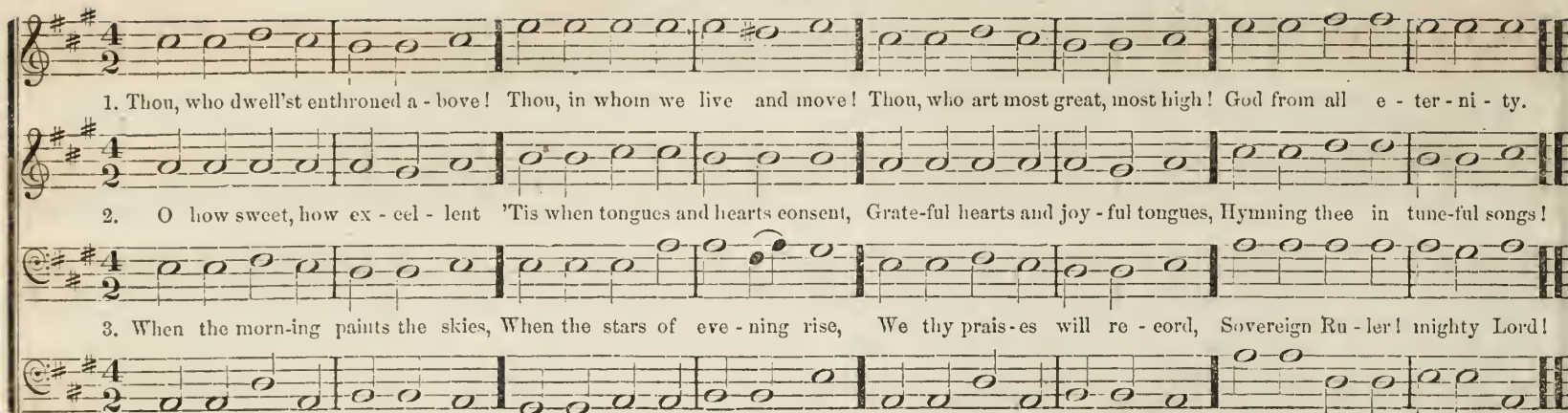
MODERATO.

FINE.

D. C.

1. As the hart, with ea - ger looks, Panteth for the wa - ter - brooks, So my soul, a - thirst for thee, Pants the liv - ing God to see;  
 D. C. When, O when, with fi - lial fear, Lord, shall I to thee draw near?

2. Why art thou cast down, my soul? God, thy God, shall make thee whole: Why art thou dis - qui - et - ed? God shall hit thy fall - en head,  
 D. C. And his coun - te - nance be - nign Be the sav - ing health of thine.



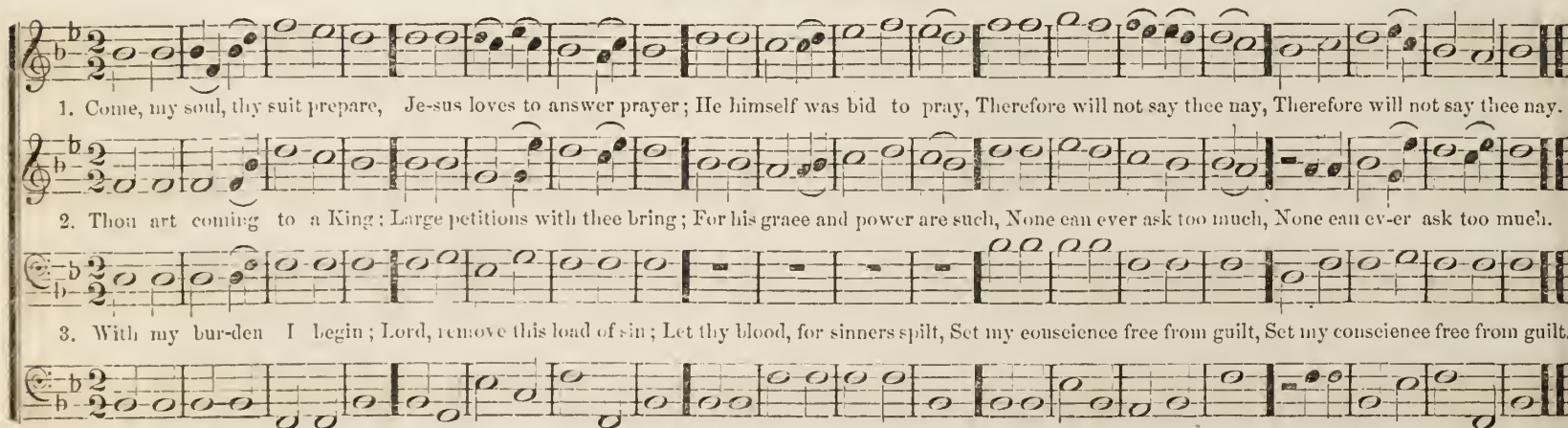
1. Thou, who dwell'st enthroned a - bove! Thou, in whom we live and move! Thou, who art most great, most high! God from all e - ter - ni - ty.

2. O how sweet, how ex - cel - lent 'Tis when tongues and hearts consent, Grate-ful hearts and joy - ful tongues, Hymning thee in tune-ful songs!

3. When the morn-ing paints the skies, When the stars of eve - ning rise, We thy prais-es will re - cord, Sovereign Ru - ler! mighty Lord!

## HENDON. 7s.

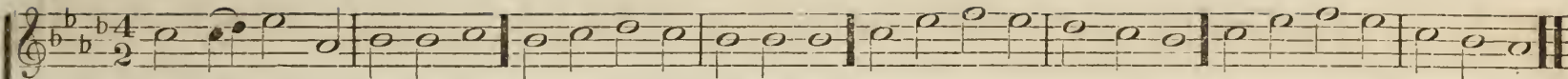
REV. DR. MALAN.



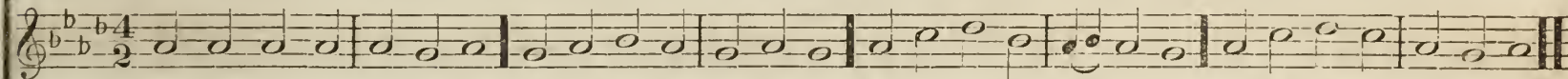
1. Come, my soul, thy suit prepare, Je-sus loves to answer prayer; He himself was bid to pray, Therefore will not say thee nay, Therefore will not say thee nay.

2. Thou art coming to a King; Large petitions with thee bring; For his grace and power are such, None can ever ask too much, None can ever ask too much.

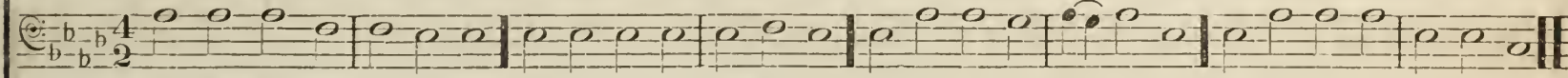
3. With my bur-den I begin; Lord, remove this load of sin; Let thy blood, for sinners spilt, Set my conscience free from guilt, Set my conscience free from guilt.



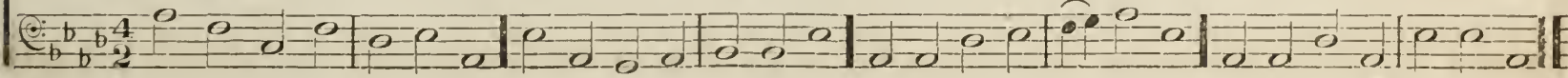
1. Let us, with a joy - ful mind, Praise the Lord, for he is kind; For his mer-cies shall en - dure, Ev - er faith-ful, ev - er sure.



2. He, with all - com - manding might, Filled the new-made world with light: For his mer-cies shall en - dure, Ev - er faith-ful, ev - er sure.



3. All things liv - ing he doth feed: His full hand sup - plies their need: For his mer-cies shall en - dure, Ev - er faith-ful, ev - er sure.



ENWOOD. 7s.

FROM "THE HALLELUJAH."

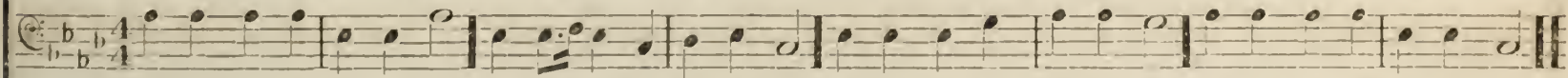
MODERATO.



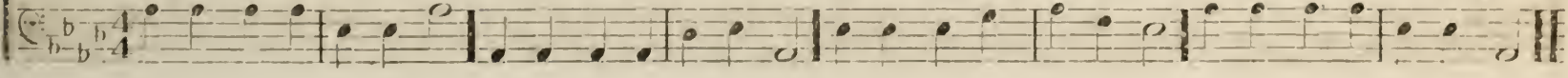
1. To thy pastures, fair and large, Heavenly Shepherd, lead thy charge; And my couch, with tenderest care, 'Midst the springing grass pre - pare.



2. When I faint, with summer's heat, Thou shalt guide my wea - ry feet To the streams, that, still, and slow, Thro' the ver - dant meadows flow.



3. Safe the drea - ry vale I tread, By the shades of death o'er-spread; With thy rod and staff sup - plied, This my guard, and that my guide.





SLOWLY.

1. { Fount of ev - er - last-ing love! Rich thy streams of mer - cy are, }  
 { Flowing pure - ly from a - bove, Beau - ty marks their course afar. } Lo! thy church, thy gar - den, now, Bloom beneath thy heavenly shower,  
 d. c. While we feel, and melt, and bow, Mild, yet might-y in thy power.

2. { God of grace, be - fore thy throne, Here our warmest thanks we bring, }  
 { Thine the glo - ry, thine a - lone, Loud-est praise to thee we sing; } Hear, O hear our grateful song, Let thy spi - rit still des - cend;  
 d. c. Roll the tide of grace a - long, Widening, deep'ning to the end.

## CHESLAND. 8s &amp; 7s. (DOUBLE.)

FINE.

1. { May the grace of Christ our Saviour, And the Father's boundless love, }  
 { With the Ho - ly Spi - rit's fa - vor, Rest up - on us from a - bove. } Thus may we a - bide in u - nion With each o - ther, and the Lord,  
 d. c. And pos - sess, in sweet communion, Joys which earth cannot af - ford.

# AUTUMN. 8s & 7s. (DOUBLE.)

SPANISH MELODY. 165

ANDANTE.

1. Gently, Lord, O gently lead us Thro' this lone - ly vale of tears, Thro' the changes thou'st de - creed us, Till our last great change appears;

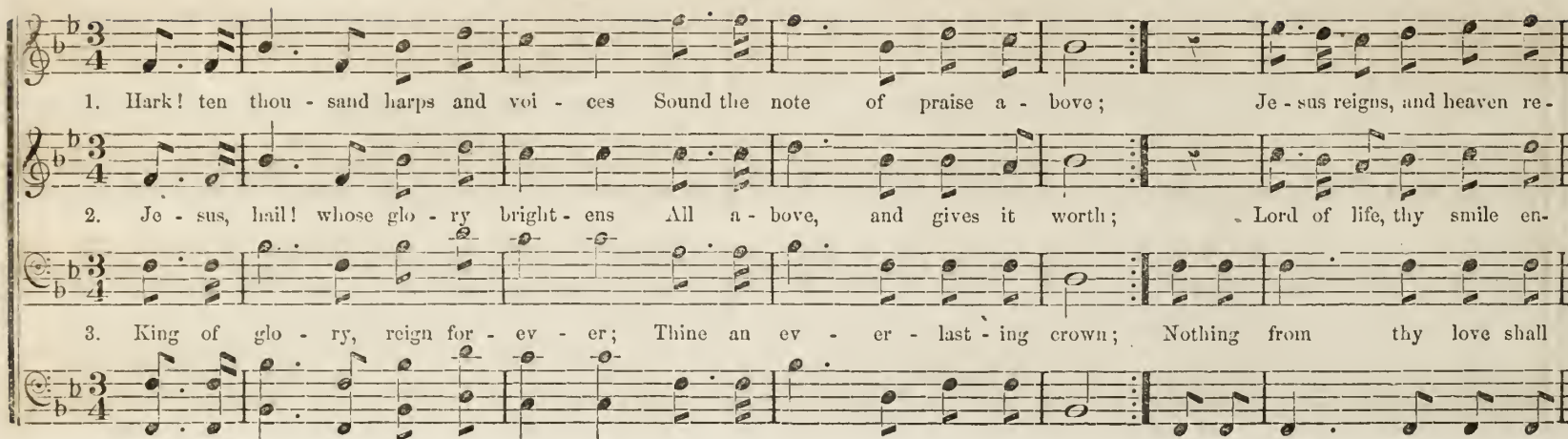
2. In the honr of pain and an - guish, In the hour when death draws near, Suf - fer not our hearts to lan - guish, Suf - fer not our souls to fear:

The first system of the musical score consists of four staves. The top two staves are in treble clef with a key signature of one flat (B-flat) and a 3/2 time signature. The bottom two staves are in bass clef with the same key signature and time signature. The music is written in a simple, melodic style with many whole and half notes.

When tempta-tion's darts as - sail us, When in devious paths we stray, Let thy good-ness nev - er fail us, Lead us in thy perfect way.

And, when mor - tal life is end - ed, May we wake among the blest, And, by all the saints at - tend - ed, Ev - er on thy bo - som rest.

The second system of the musical score also consists of four staves, continuing the melody from the first system. It maintains the same key signature and time signature. The lyrics are written below the staves, with some words hyphenated across lines.



1. Hark! ten thou - sand harps and voi - ces Sound the note of praise a - bove; Je - sus reigns, and heaven re -

2. Je - sus, hail! whose glo - ry bright - ens All a - bove, and gives it worth; Lord of life, thy smile en -

3. King of glo - ry, reign for - ev - er; Thine an ev - er - last - ing crown; Nothing from thy love shall



joi - ces; Je - sus reigns, the God of love: See, he sits on yon - der throne; Je - sus rules the world a - lone.

- - lightens, Cheers and charms thy saints on earth: When we think of love like thine, Lord, we own it love di - vine.

sever Those whom thou hast made thine own; Hap - py ob - jects of thy grace, Des - tined to be - hold thy face.



# HAMDEN. 8s, 7s & 4s.

FROM "THE HALLELUJAH." 167

1. { Guide me, O thou great Je - ho - vah, Pil-grim thro' this bar - ren land; }  
 I am weak, but thou art might - y; Hold me with thy power-ful hand; } Bread of hea - ven. Feed me till I want no more.

2. { O - pen now the crys - tal foun - tain, Whence the heal - ing streams do flow; }  
 Let the fi - ery cloud - y pil - lar Lead me all my jour - ney thro': } Strong De - liv - erer, Be thou still my strength and shield.

# ALVAN. 8s, 7s & 4s.

FROM "THE HALLELUJAH."

**ANDANTE.**

1. { Lead us, heavenly Fa - ther! lead us O'er the world's tempestuous sea; }  
 Guard us, guide us, keep us, feed us, For we have no help but thee; } Yet pos - sess - ing Every bless - ing, If our God our Fa - ther be!

1. See, from Zi-on's sa - cred mountain, Stream - ing wa - ter flow; God has o - pened there a foun-tain, That supplies the

2. Thro' ten thousand chan-nels flow-ing, Stream of life find their way; Life, and health, and joy be-stow-ing, Making all a -

3. Gladdened by the flow - ing trea-sure, All-en-ri - ching as it goes; Lo! the de - sert smiles with pleasure, Buds and blossoms

plains be - low; They are bless-ed, They are bless-ed, Who its sov - 'reign vir - tues know, Who its sov - 'reign vir - tues know.

- round look gay: O ye na-tions, O ye na-tions, Hail the long - ex - pect - ed day, Hail the long - ex - pect - ed day.

as the rose: Ev - ery ob - ject, Ev - ery ob - ject, Sings for joy, wher-e'er it flows, Sings for joy, wher-e'er it flows.

# CONDER. 8s, 7s & 4s.

FROM "THE HALLELUJAH." 169

1. { Guide me, O thou great Je - ho - vah, Pil - grim thro' this bar - ren land : }  
 { I am weak, but thou art migh - ty ; Hold me with thy powerful hand : } Bread of hea - ven, Feed me till I want no more.

# NEWMAN. H. M.

FROM "THE HALLELUJAH."

1. { Ye boundless realms of joy, Ex - alt your Maker's name ; }  
 { His praise your songs employ A - bove the star-ry frame : } Your voi - ces raise, Ye cher - u - bim And se-ra-phim, To sing his praise.

2. { Let all a - dore the Lord, And praise his ho - ly name, }  
 { By whose al-migh - ty word They all from nothing came ; } And all shall last, From changes free ; His firm de-creo Stands ev - er fast.



## MODERATO.

1. { Welcome de-light - ful morn! Thon day of sa - cred rest; }  
 { I hail thy kind re - turn; Lord make these moments blest. } From low de-lights, and mor - tal toys, I soar to reach im - mor - tal joys,

2. { Now may the King de - scend, And fill his throne of grace; }  
 { Thy - ceep - tre, Lord, ex - tend, While saints ad - dress thy face: } Let sin - ners feel thy quickening word, And learn to know and fear the Lord,

## SANTÉE. H. M.

FROM "THE HALLELUJAH."

## MODERATO.

I soar to reach . . . . . im - mor - tal joys.

1. Give thanks to God most high, The u - ni - ver - sal Lord;

And learn to know and fear the Lord.

2 How mighty is his hand! What won - ders hath he done!

# SANTEE. (CONCLUDED.)

171

The sovereign King of kings: And be his grace a - dored. Thy mercy, Lord, Shall still en - dure, And ev - er sure A - bides thy word.

He formed the earth and seas, And spread the heavens alone. His power and grace Are still the same; And let his name Have end - less praise.

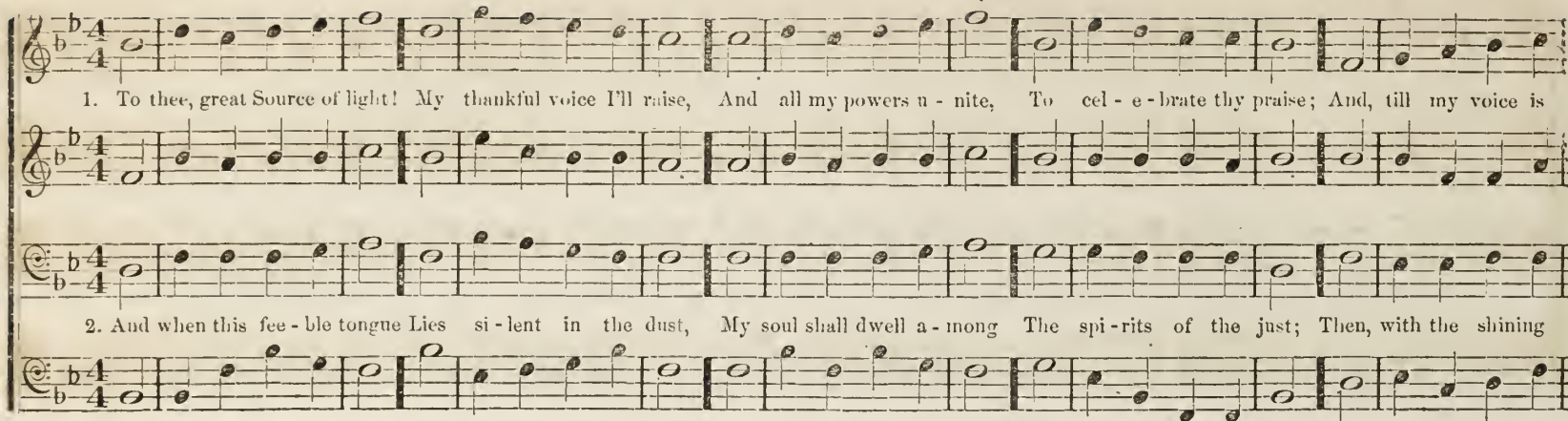
# WALDO. H. M.

FROM "THE HALLELUJAH."

SLOWLY.

1. { Ye dy - ing sons of men, Immersed in sin and wo! }  
 { Now mer - cy calls a - gain, Its mes - sage is to you! } Ye per - ish - ing and guilt - y, come! In mer - cy's arms there yet is room.

2. { No longer now de - lay, Nor vain ex - cu - ses frame; }  
 { Christ bids you come to - day, Tho' poor, and blind, an' lame; } All things are rea - dy—-in - ners, come! For ev - ery trembling soul there's room.



1. To thee, great Source of light! My thankful voice I'll raise, And all my powers unite, To celebrate thy praise; And, till my voice is

2. And when this fee-ble tongue Lies silent in the dust, My soul shall dwell among The spirits of the just; Then, with the shining

## MERIBAH. C. P. M.

FROM "CARMINA SACRA."



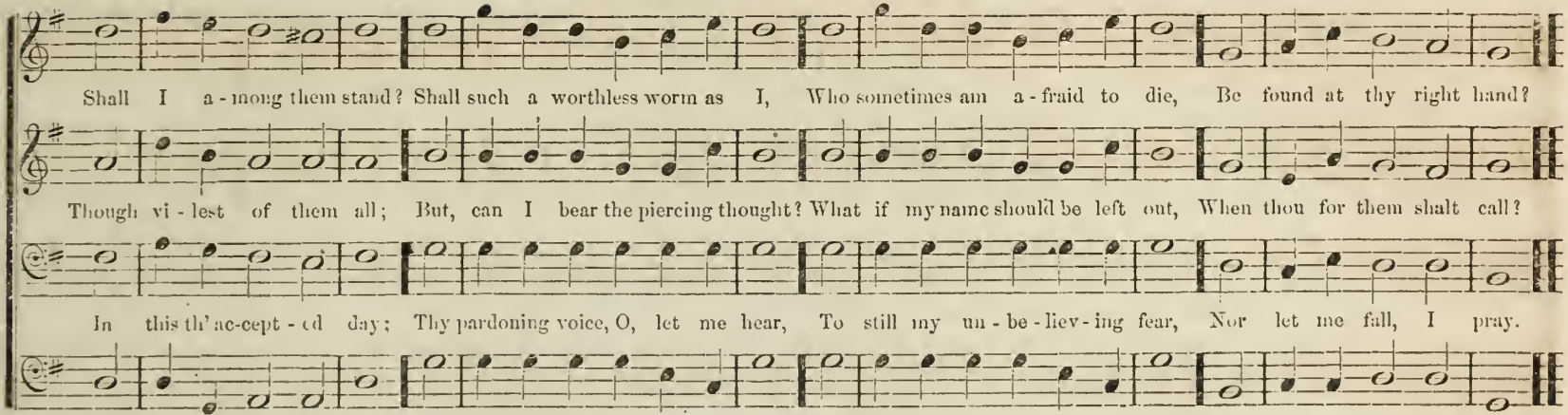
lost in death, Thy praise employ my every breath.

1. When thou, my righteous Judge, shall come To fetch thy ransomed people home,

2. I love to meet thy people now, Before thy feet with them to bow,

3. O Lord, prevent it by thy grace— Be thou my only hiding-place,





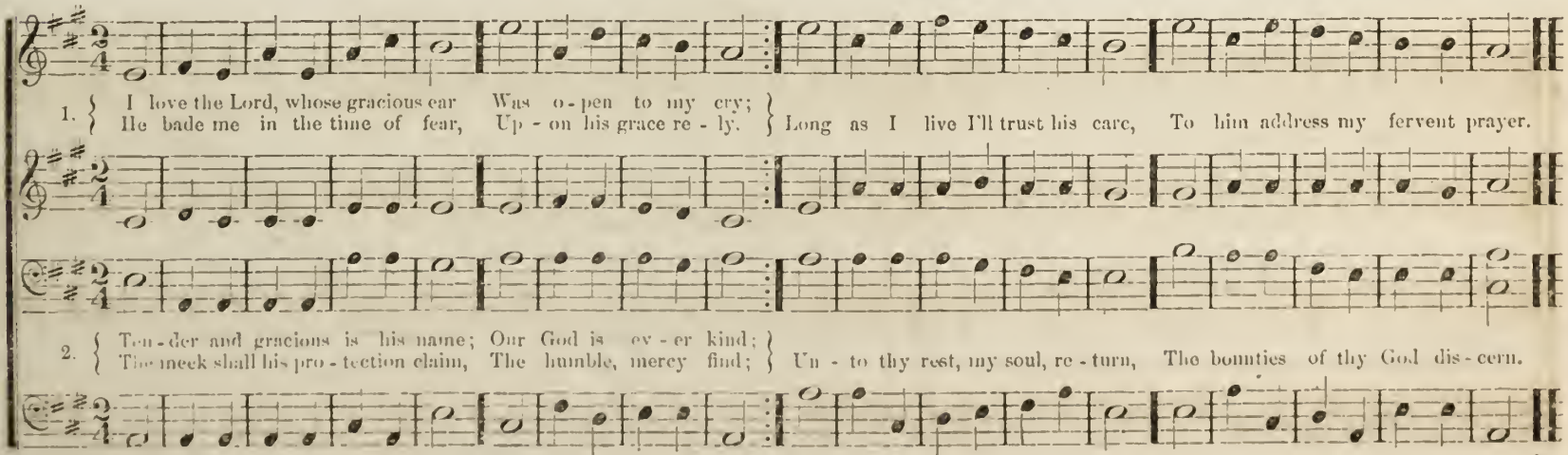
Shall I a-mong them stand? Shall such a worthless worm as I, Who sometimes am a-fraid to die, Be found at thy right hand?

Though vi-lest of them all; But, can I bear the piercing thought? What if my name should be left out, When thou for them shalt call?

In this th' ac-cept-ed day; Thy pardoning voice, O, let me hear, To still my un-be-liev-ing fear, Nor let me fall, I pray.

## RHONE. C. H. M.

FROM "THE HALLELUJAH."



1. { I love the Lord, whose gracious ear Was o-pen to my cry; }  
He bade me in the time of fear, Up-on his grace re-ly. } Long as I live I'll trust his care, To him address my fervent prayer.

2. { Ten-der and gracious is his name; Our God is ev-er kind; }  
The meek shall his pro-tection claim, The humble, mercy find; } Un-to thy rest, my soul, re-turn, The bounties of thy God dis-cern.

SLOW.

1. Ye ser-vants of God, your Mas-ter pro-claim, And pub-lish a-broad his won-der-ful name; The name all-vic-tor-ious of Je-sus-ex-tol;

2. God rul-eth on high, al-migh-ty to save; And still he is nigh—his presence we have: The great con-gre-gation his triumph shall sing.

3. Sal-va-tion to God, who sits on the throne, Let all cry a-loud, and hon-or the Son: The prais-es of Je-sus the an-gels proclaim,

## WOODLAND. 5s &amp; 6s.

FROM "THE HALLELUJAH."

His king-dom is glo-rious, he rules o-ver all.

A-scrib-ing sal-va-tion to Je-sus our King.

Fall down on their fa-cies, and worship the Lamb.

1. Soft-ly they rest there, Ev-er so hap-pi-ly; Down their dark dwell-ings,

2. Weep they no long-er Here where their sorrows were, Nor are their plea-sures

3. Soon shall we al-so Rest by them gen-tly there, Sure as the rose-leaves,



Glide my still thoughts to them, Soft-ly they rest there, Rest there in safe-ty, Nought of earth's tu-mult Dis-turbs their slum-ber.

Where earth-ly plea-sures are; Lone-ly the cy-press Deep o-ver-shades them, Mur-mur-ing breez-es Are chant-ing dir-ges.

Fade, with-er, droop, and die. Dust un-to dust, then, We too must min-gle, Till an-gels' voi-ces Call us from slum-ber.

P A R O. 4s, 6s & 7s.

FROM "THE HALLELUJAH."

1. Let tears descend! Man's noblest friend In deeds of love un-tir-ing, Now, a-mid reproach and shame, Is with thieves ex-pir-ing.

2. Let tears descend! Man's suffering friend His soul to God is breath-ing; Ran-som for a guilt-y world By his death be-queath-ing.

3. Let tears descend! Man's faithful friend In drea-ry grave is ly-ing; Weep no more! sweet sleep is there, Rest and strength supply-ing.



WITH ENERGY.

1. Behold how the lord Has girt on his sword; From conquest to conquest proceeds! How happy are they Who live in this day, And witness his wonderful deeds!

2. His word he sends forth, From south to the north; From east and from west it is heard: The rebel is charmed; The foe is disarmed; No day like this day has appeared.

3. To Jesus alone, Who sits on the throne, Salvation and glory be - long: All hail blessed name, Forever the same, Our joy, and the theme of our song!

## MORNING. 6s &amp; 5s. (PECULIAR.)

SPANISH MELODY.

ANDANTE.

FINE.

D. C.

1. Thro' thy protecting care, Kept till the dawning, Taught to draw near in prayer Heed we the warning: O thou great One in Three, Gladly our souls would be  
D. C. Ev - er more praising thee, God of the morning.

2. God of our sleeping hours, Watch o'er us waking, All our imperfect powers In thine hand taking: In us thy work ful- fil, Be with thy children still,  
D. C. Those who o - bey thy will Ne - ver for- saking.

# BELFORD. 6s & 5s.

FROM "THE HALLELUJAH."

177

1. Life is on - ward, use it With a for - ward aim; Toil is heaven-ly, choose it, And its wel - fare claim.

2. Life is on - ward, try it, Ere the day is lost; It hath vir - tue, buy it, At what - ev - er cost.

3. Life is on - ward, heed it, In each va - ried dress, Your own act can speed it On to hap - pi - ness.

Look not to an - o - ther To per - form your will, Let not your own bro - ther Keep your warm heart still.

If the world should of - fer Ev - ery pre - cious gem, Look not at the scoff - er, Change it not for them.

His bright pin - ion o'er you Time waves not in vain, If hope chants be - fore you Her pro - phet - ic strain.



AFFETUOSO.

1. When shall we meet a - gain? Meet ne'er to sev - er? When will Peace wreath her chain Round us for - ev - er? Our

2. When shall love free - ly flow Pure as life's riv - er? When shall sweet friend - ship glow Changeless for - ev - er? Where

3. Up to that world of light Take us, dear Sa - viour; May we all there u - nite, Hap - py for - ev - er: Where

hearts will ne'er re - pose Safe from each blast that blows In this dark vale of woes— Nev - er— no, nev - er!

joys ee - les - tial thrill, Where bliss each heart shall fill, And fears of part - ing chill Nev - er— no, nev - er!

kin - dred spi - rits dwell, There may our mu - sic swell, And time our joys dis - pel Nev - er— no, nev - er!



# BETHEL. 6s & 4s.

FROM "THE HALLELUJAH." 179

1. Near-er, my God, to thee, Near-er to thee! Ev'n tho' it be a cross That raiseth me: Still all my song would be, Nearer, my God, to thee, Nearer to thee.

2. There let the way ap-pear Steps unto heaven; All that thou sendest me, In mercy given: An-gels to beck-on me Nearer, my God, to thee, Nearer to thee.

3. Then, with my waking thoughts Bright with thy praise, Out of my stony griefs Bethel I'll raise: So by my woes to be Nearer, my God, to thee, Nearer to thee.

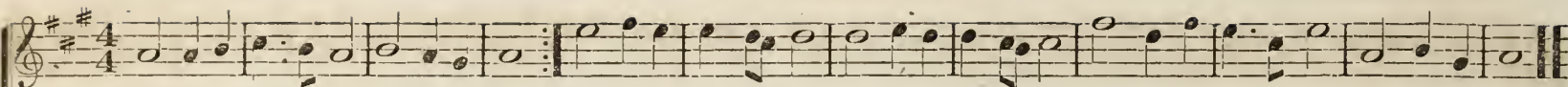
# DUDLEY. 6s & 4s.

FROM "THE HALLELUJAH."

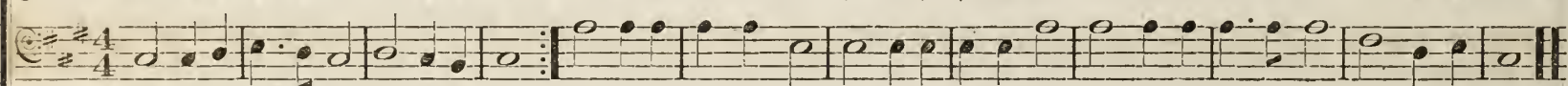
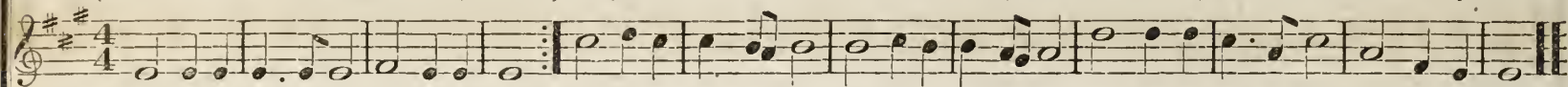
1. Fare - well! we meet no more On this side heaven! The part-ing scene is o'er, The last sad look is given.

2. Fare - well! my soul will weep While mem - ory lives: From wounds that sink so deep No earth-ly hand re - lieves.

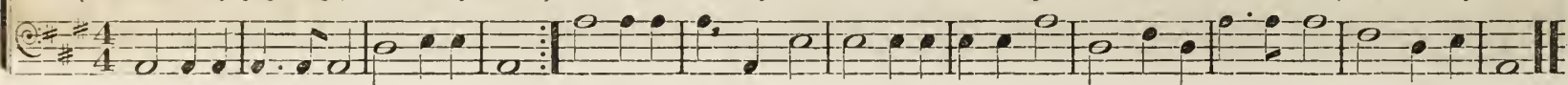
3. Fare - well! oh! may we meet In heaven a - bove, And there, in u - nion sweet, Sing of a Sa - viour's love.



1. { I'm but a stranger here, Heav'n is my home; }  
 { Earth is a desert drear, Heav'n is my home; } Danger and sor-row stand Round me on every hand; Heav'n is my fa-ther-land, Heav'n is my home.

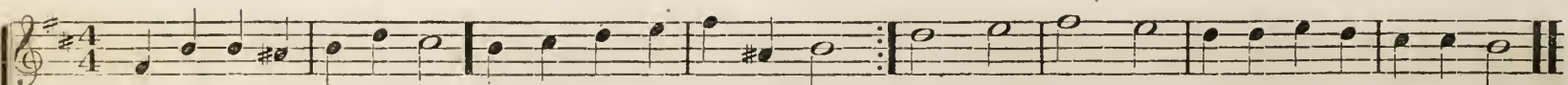


2. { What tho' the tempest rage, Heav'n is my home; }  
 { Short is my pilgrimage, Heav'n is my home; } Time's cold and wintry blast Soon will be o-ver-past; I shall reach home at last, Heav'n is my home.

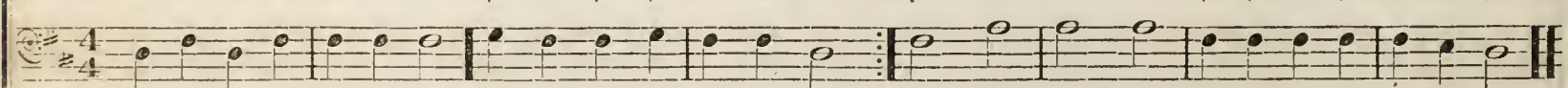
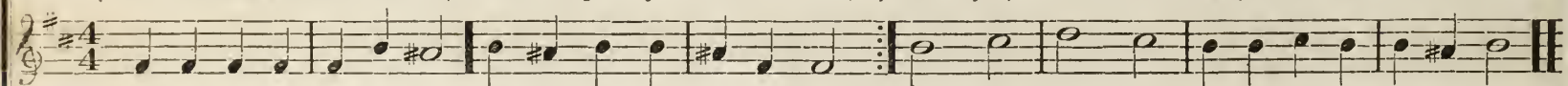


## CALVARY. 7s &amp; 4.

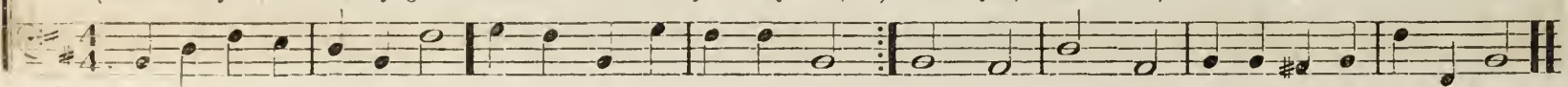
FROM "THE HALLELUJAH."



1. { Hark! from yonder mount a-rise Notes of sadness, Je-sus dies! }  
 { On the cross the Lord of lords, Love for guilt-y man re-cords; } Will you, Sin-ner, Hear your dy-ing Saviour's words?



2. { Mor-tal, for your guilt I die, Guilt that dared your God de-fy; }  
 { Blood for you I free-ly give: Death I taste that you may live; } Will you, Sin-ner, Free sal-va-tion now re-ceive?



## ALLEGRO.

1. On - ward speed thy conquering flight; An - gel, on - ward speed; Cast a - way thy ra - diant light, Bid the shades re - cede;

2. On - ward speed thy conquering flight; An - gel, on - ward haste: Quick - ly on each mountain's height Be thy stand - ard placed;

Tread the i - dols in the dust, Hea - then fanes de - stroy, Spread the gos - pel's ho - ly trust, Spread the gos - pel's joy.

Let thy bliss - ful ti - dings float Far o'er vale and hill, Till the sweet - ly echoing note Ev - ery bo - som thrill.



The first system of the musical score consists of four staves. The top two staves are in treble clef with a key signature of one flat (B-flat) and a time signature of 4/4. The bottom two staves are in bass clef with the same key signature and time signature. The melody is written on the top staff, and the lyrics are placed below the staves. The lyrics for the first system are: "To the hills I lift my eyes, The ev - er - last - ing hills; Streaming thence in full sup - plies, My soul the spi - rit feels:"

To the hills I lift my eyes, The ev - er - last - ing hills; Streaming thence in full sup - plies, My soul the spi - rit feels:

The second system of the musical score also consists of four staves, with the same key signature and time signature as the first system. The melody continues on the top staff, and the lyrics are placed below the staves. The lyrics for the second system are: "Will he not his help af - ford? Help, while yet I ask is given: God comes down, the God and Lord That made both earth and heaven."

Will he not his help af - ford? Help, while yet I ask is given: God comes down, the God and Lord That made both earth and heaven.

1. Think gen - tly of the err - ing! And let us not for - get, How - ev - er dark - ly stained by sin, He is our bro - ther yet;

2. Speak gen - tly to him, broth - er, Thou yet may'st lead him back, With ho - ly words, and tones of love, From misery's thorn - y track;

Heir of the same in - her - it - ance, Child of the self - same God, He hath but stumbled in the path Which we in weak - ness trod.

For - get not thou hast of - tensinned, And sin - ful yet must be: Deal gen - tly with the err - ing one, As God has dealt with thee.

1. Lord, I put my trust in thee, Pre-serve my hope from shame; Bow thy gra-cious ear to me, And save me for thy name.

2. Blest be God, who round me made A ci - ty's fort-ress wall; "I'm cut off," I rash - ly said, But thou hast heard my call.

The first system of the musical score consists of two systems of staves. Each system has a vocal line (treble clef) and a piano accompaniment line (bass clef). The key signature is one flat (B-flat) and the time signature is 4/4. The lyrics are written below the vocal line. The first system contains two verses of lyrics. The second system contains two verses of lyrics. The music is written in a simple, hymn-like style with clear note values and rests.

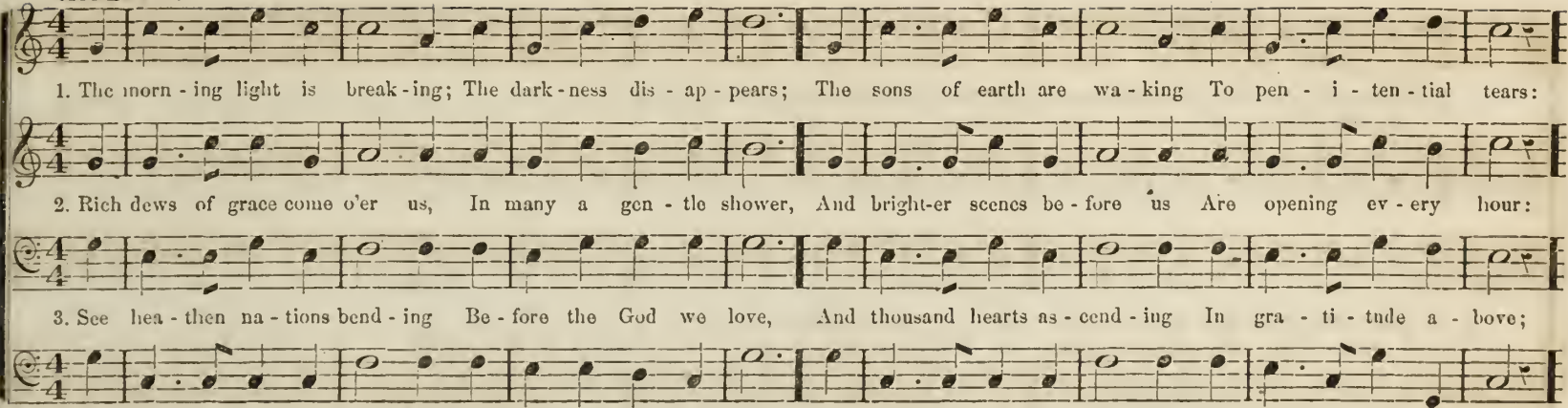
Be my ref-uge, rock, and tower, A house where I may hide; Since my for-tress is thy power, My feet to safe-ty guide.

God the faith-ful saint will guide, The proud, in full, re - ward; He will strength for you pro-vide, All ye who trust the Lord.

The second system of the musical score continues the melody and accompaniment from the first system. It also consists of two systems of staves (vocal and piano). The key signature and time signature remain the same. The lyrics continue with two verses. The musical notation is consistent with the first system, featuring clear note values and rests.



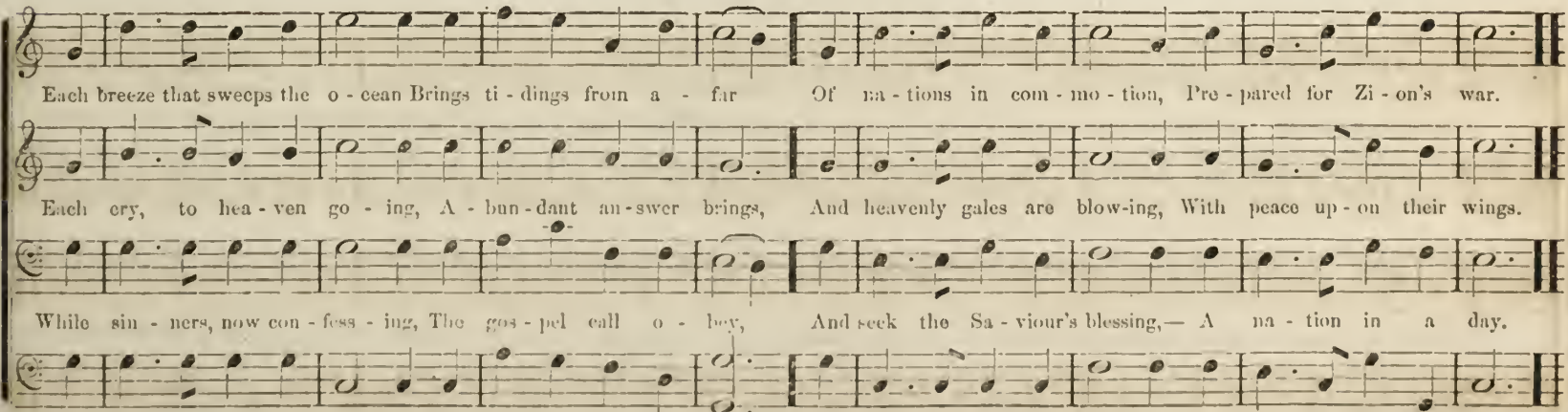
## MODERATO.



1. The morn - ing light is break - ing; The dark - ness dis - ap - pears; The sons of earth are wa - king To pen - i - ten - tial tears:

2. Rich dews of grace come o'er us, In many a gen - tle shower, And bright - er scenes be - fore us Are opening ev - ery hour:

3. See hea - then na - tions bend - ing Be - fore the God we love, And thousand hearts as - cend - ing In gra - ti - tude a - bove;



Each breeze that sweeps the o - cean Brings ti - dings from a - far Of na - tions in com - mo - tion, Pre - pared for Zi - on's war.

Each cry, to hea - ven go - ing, A - bun - dant an - swer brings, And heavenly gales are blow - ing, With peace up - on their wings.

While sin - ners, now con - fess - ing, The gos - pel call o - bey, And seek the Sa - viour's blessing, — A na - tion in a day.

1. { When the vale of death ap - pears, Faint and cold this mor - tal clay, }  
 { Blest Re - deem - er, soothe my fears, Light me thro' the gloom - y way; } Break the sha - dows, Ush - er in e - ter - nal day.

2. { Up - ward, from this dy - ing state, Bid my wait - ing soul as - pire; }  
 { O - pen thou the crys - tal gate; To thy praise at - tune my lyre; } Then, tri - um - phant, I will join th'in - mor - tal choir.

## DUNCAN. 8s.

FROM "THE HALLELUJAH."

This God is the God we a - dore, Our faithful, un - change - a - ble friend, Whose love is as large as his power, And neither knows mea - sure nor end.

'Tis Je - sus, the first and the last, Whose Spi - rit shall guide us safe home; We'll praise him for all that is past, And trust him for all that's to come.

# BILLOW. 8s, 7s & 4. (PECULIAR.)

L. MASON. 187

1st time. 2d time.

1. Star of peace, to wanderers weary, Bright the beams that smile on me; Cheer the pi - lot's vis - ion drear-y, Far, far at sea. Far, far at sea.

2. Star of hope, gleam on the billow, Bless the soul that sighs for thee; Bless the sai - lor's lone-ly pil - low, Far, far at sea. Far, far at sea.

3. Star of faith, when winds are mocking All his toil, he flies to thee; Save him, on the bil-lows rock-ing, Far, far at sea. Far, far at sea.

# MATTHEWS. 8s & 6.

FROM "THE HALLELUJAH."

1. Just as I am— with-out one pen, But that thy blood was shed for me, And that thou bid'st me come to thee— O Lamb of God, I come!

2. Just as I am— and waiting not To rid my soul of one dark blot—To thee, whose blood can cleanse each spot, O Lamb of God, I come!

3. Just as I am— tho' tossed a - bent With many a conflict, many a doubt, With fears within, and wars without,— O Lamb of God, I come!



1. I'm but a wea-ry pilgrim here, Life's va-ried griefs sus-tain-ing; The ills I feel, and those I fear, Would tempt me

2. Oft, in the si-lence of the night, My soul her griefs are sigh-ing; And morn, with its re-turning light, No res-pite

to. com-plain-ing; But Lord, the hopes of joys a-bove, The pains of pil-grim-age re-move, Or give me strength to bear them.

is sup-ply-ing; A glance at heaven re-lief bestows, That home of rest no soon-er knows, But joys reign there for-ev-er.

The Lord is our Shep-herd, our Guar-dian and Guide; What-ev-er we want he will kind-ly pro-vide;

The Lord is our Shep-herd, our Guar-dian and Guide; What-ev-er we want he will kind-ly pro-vide;

This musical system consists of four staves. The first two staves are in treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. The third and fourth staves are in bass clef with the same key signature and time signature. The lyrics are written below the first two staves.

To sheep of his pas-ture, his mer-cies a-bound, His care and pro-tec-tion his flock will sur-round.

To sheep of his pas-ture, his mer-cies a-bound, His care and pro-tec-tion his flock will sur-round.

This musical system also consists of four staves, following the same instrumental arrangement as the first system. The lyrics are written below the first two staves.

## MODERATO.

From Je - se's root be-hold a branch a - rise, Whose sa - cred flower with fragrance fills the skies; The sick and weak the heal-ing

plant shall aid, From storms a shel-ter, and from heat a shade.

## HENLEY. 11s &amp; 10s. FROM "THE HALLELUJAH."

1. Come un - to me, when shadows dark - ly ga - ther,

2. Ye who have mourn'd when the spring-flowers were taken,



When the sad heart is wea-ry and dis-trest, Seek-ing for com-fort from your heavenly Father, Come un-to me, and I will give you rest!

When the ripe fruit fell rich-ly to the ground, When the loved slept, in brighter homes to waken, Where their pale brows with spirit-wreaths are crown'd.

## PRISCILLA. 11s &amp; 8s.

WITH ENERGY.

1. Be joy-ful in God, all ye lands of the earth, Oh serve him with gladness and fear; Ex-ult in his presence with music and mirth, With love and de-votion draw near.

2. The Lord he is God—and Jehovah a-lone, Cre-a-tor, and Ru-ler o'er all; And we are his peo-ple, his sheep-tre we own; His sheep, and we follow his call.

3. Oh enter his gates with thanksgiving and song, Your vows in his temple proclaim; His praise with melodious accordanee prolong, And bless his a-dor-a-ble name.

## MODERATO.

1. The Lord is great! ye hosts of heaven, a - dore him; And ye who tread this earth - ly ball;

2. The Lord is great— his ma - jes - ty how glo - rious! Re - sound his praise from shore to shore;

3. The Lord is great— his mer - cy how a - bound - ing! Ye an - gels, strike your gold - en chords!

And ye who, &c.

In ho - ly songs re - joice a - loud be - fore him, And shout his praise who made you all.

O'er sin, and death, and hell, now made vic - to - rious, He rules and reigns for - ev - er - more.

Oh praise our God, with voice and harp re - sound - ing, The King of kings, and Lord of lords!

# PART FOUR.

## CONGREGATIONAL TUNES.

### THE OLD HUNDREDTH. L. M.

W. FRANC.

Be thou, O God, ex - alt - ed high, And as thy glo - ry fills the sky, So let it be on earth displayed, Till thou art here as there o - beyed.

The musical score for 'The Old Hundredth' is written for a two-part setting. The top staff is in treble clef with a key signature of one sharp (F#) and a 2/2 time signature. The bottom staff is in bass clef with the same key signature and time signature. The melody is simple and hymn-like, with lyrics written below the notes.

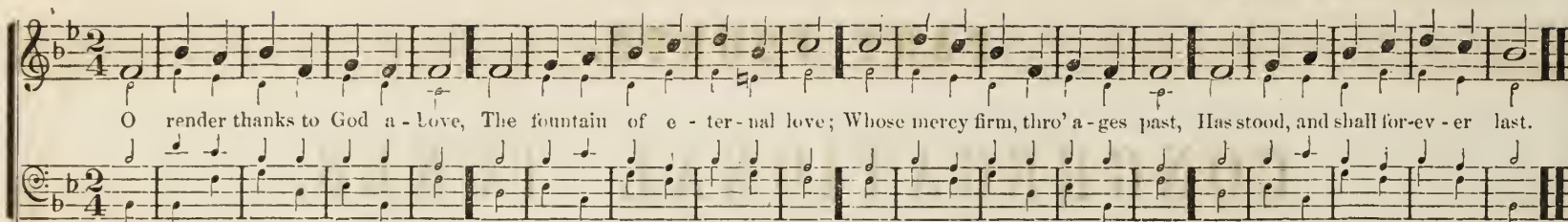
### IOSCO, or PRAGUE. L. M.\*

1. The praise of Zi - on waits for thee, Great God, and praise becomes thy house; There shall thy saints thy glory see, And there perform their public vows.  
2. O thou, whose mercy bends the skies, To save when humble sinners pray; All lands to thee shall lift their eyes, And every yielding heart o - bey.

The musical score for 'Iosco, or Prague' is written for a two-part setting. The top staff is in treble clef with a key signature of one flat (Bb) and a 2/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The melody is simple and hymn-like, with lyrics written below the notes.

\* This tune is said to have been composed by JOHN HUSA, born in Bohemia, 1373, and burnt as a martyr, in Constance, July 8, 1415.



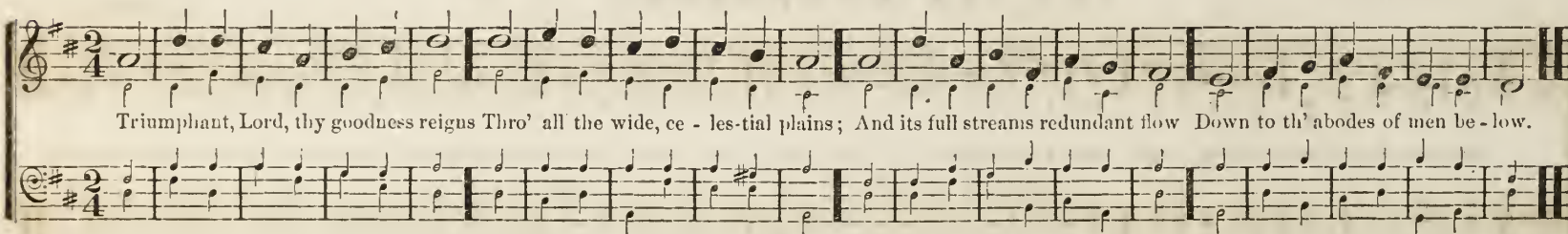


O render thanks to God a - love, The fountain of e - ter - nal love; Whose mercy firm, thro' a - ges past, Has stood, and shall for - ev - er last.

\* From the "Congregational Church Music." London.

## SAXONY. L. M.

GERMAN CHORAL.\*

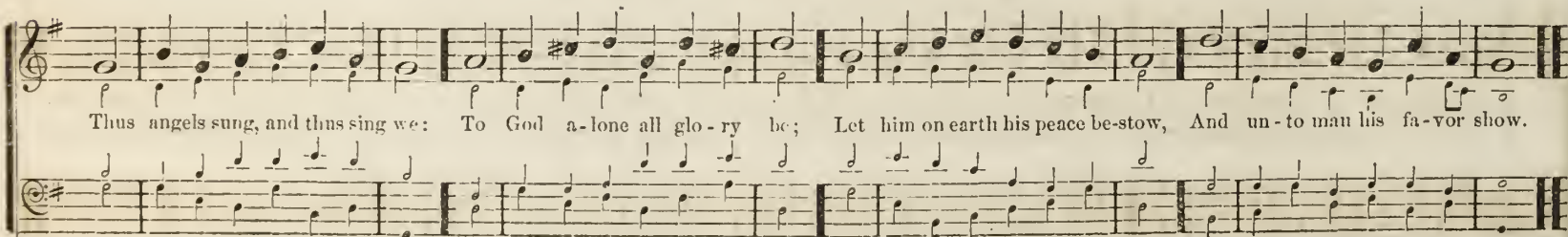


Triumphant, Lord, thy goodness reigns Thro' all the wide, ce - les - tial plains; And its full streamis redundant flow Down to th' abodes of men be - low.

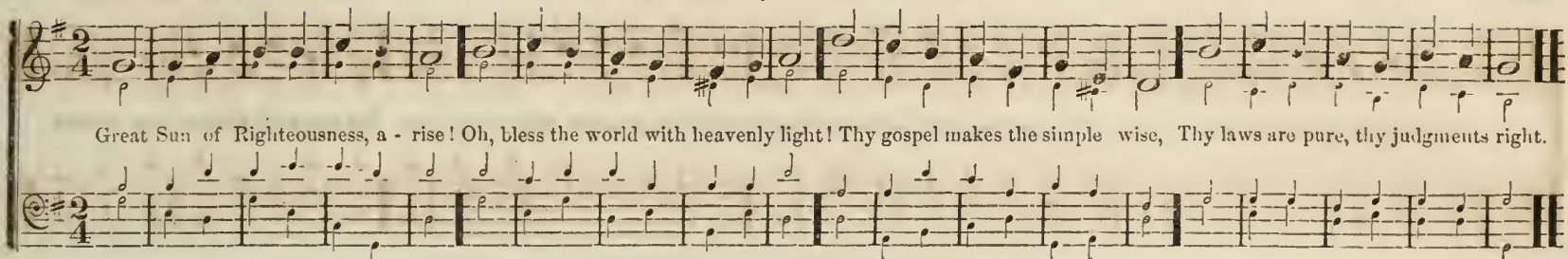
\* This magnificent tune is attributed to Luther, in many German books.

## ANGEL'S SONG. L. M.

FROM ORLANDO GIBBONS. 1623.



Thus angels sung, and thus sing we: To God a - lone all glo - ry be; Let him on earth his peace be - stow, And un - to man his fa - vor show.

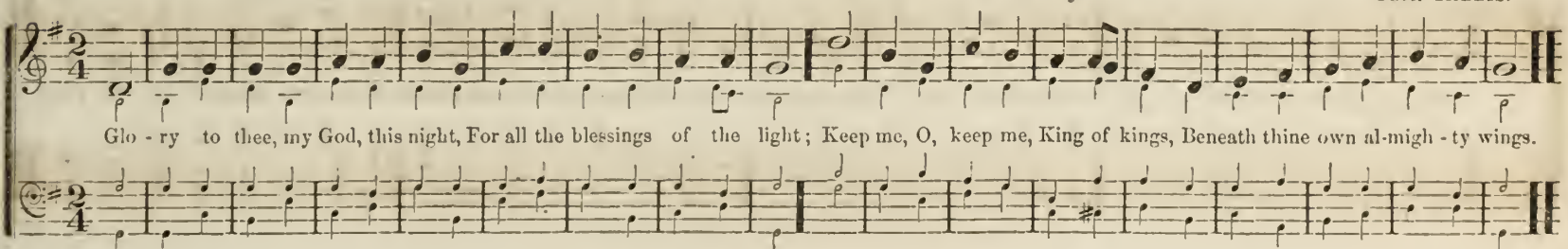


Great Sun of Righteousness, a - rise! Oh, bless the world with heavenly light! Thy gospel makes the simple wise, Thy laws are pure, thy judgments right.

\* This tune is found in the German Psalter, of 1562. It is also contained in Ainsworth's Psalms, and is therefore one of the tunes used by the Fathers of New England.

EVENING HYMN. L. M.

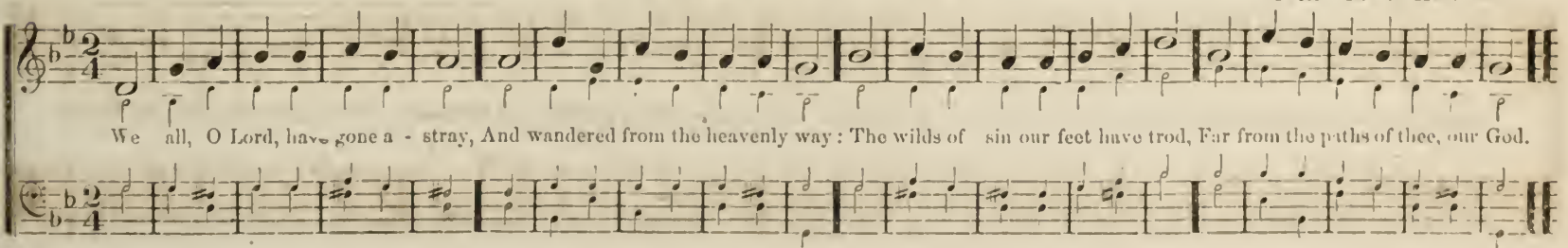
FROM TALLIS.



Glo - ry to thee, my God, this night, For all the blessings of the light; Keep me, O, keep me, King of kings, Beneath thine own al-migh - ty wings.

HARTLAND. L. M.

FROM "THE HALLELUJAH."



We all, O Lord, have gone a - stray, And wandered from the heavenly way: The wilds of sin our feet have trod, Far from the paths of thee, our God.

Je - ho - vah reigns, your tribute bring ; Proclaim the Lord th' eter - nal King : Crown him, ye saints, with ho - ly joy, His arm shall all your foes destroy.

The musical score for 'UXBRIDGE. L. M.' is written for a two-part setting. The upper part is in G major (one sharp) and 2/2 time, featuring a melody with eighth and sixteenth notes. The lower part is in C major (no sharps or flats) and 2/2 time, providing a harmonic accompaniment with chords and moving lines. The lyrics are printed below the upper staff.

## HEBRON. L. M.

LOWELL MASON. 1830.

Thus far the Lord has led me on ; Thus far his power prolongs my days ; And every evening shall make known Some fresh memorial of his grace.

The musical score for 'HEBRON. L. M.' is written for a two-part setting. The upper part is in G major (one sharp) and 3/2 time, with a melody of eighth and sixteenth notes. The lower part is in C major (no sharps or flats) and 3/2 time, with a harmonic accompaniment. The lyrics are printed below the upper staff.

## ROCKINGHAM. L. M.

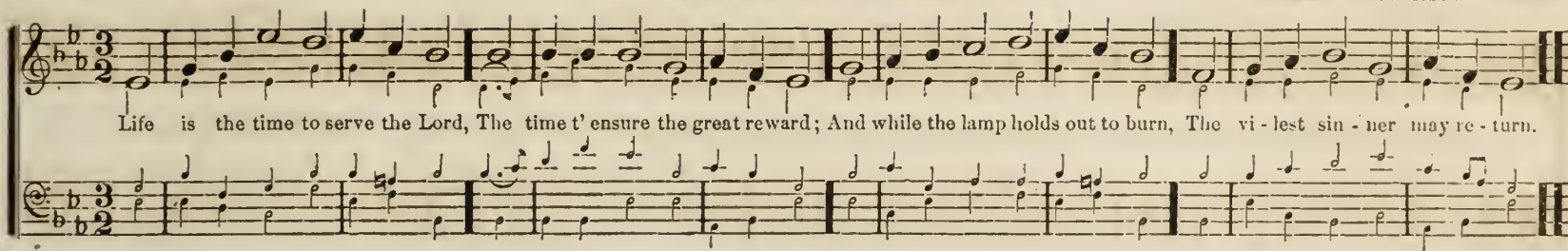
Great God, our strength, to thee we cry, O, let us not for - got - ten lie ; Oppressed with sorrows and with care, To thy pro - tec - tion we re - pair.

The musical score for 'ROCKINGHAM. L. M.' is written for a two-part setting. The upper part is in D major (two sharps) and 3/2 time, with a melody of eighth and sixteenth notes. The lower part is in G major (one sharp) and 3/2 time, with a harmonic accompaniment. The lyrics are printed below the upper staff.



## WELLS. L. M.

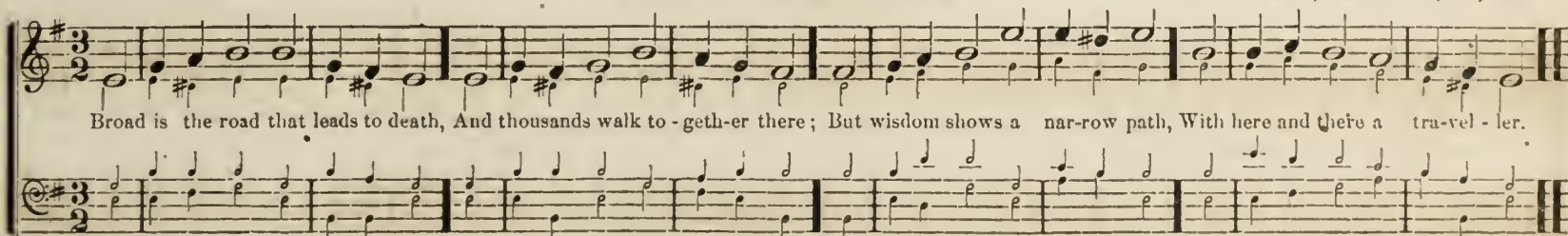
ISRAEL HOLDRAYD. 197



Life is the time to serve the Lord, The time t' ensure the great reward; And while the lamp holds out to burn, The vi- lest sin- ner may re- turn.

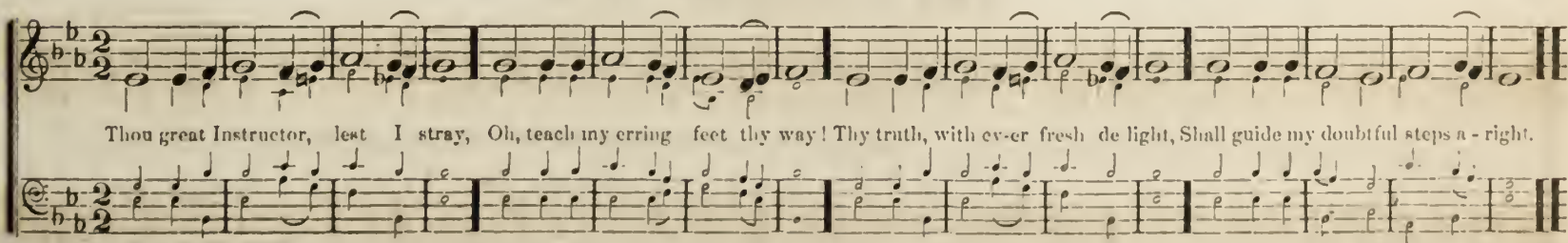
## WINDHAM. L. M.

DANIEL READ, New Haven, Ct., 1800.



Broad is the road that leads to death, And thousands walk to- geth- er there; But wisdom shows a nar- row path, With here and there a tra- vel- ler.

## HAMBURG.\* L. M.



Thou great Instructor, lest I stray, Oh, teach my erring feet thy way! Thy truth, with ev- er fresh de light, Shall guide my doubtful steps a- right.

\* Arranged from the Gregorian Tone I, and first published as a Metrical Tune, by LOWELL MASON, 1825

## FEDERAL STREET. L. M.

H. K. OLIVER.

*mp* MODERATO. *Cres.* *mf* *f* *Dim.*

See gentle patience smile on pain, See dy-ing hope re - vive a - gain ; Hope wipes the tear from sorrow's eye, While faith points upward to the sky.

## WARD. L. M.

FROM A SCOTCH TUNE, BY L. MASON. 1830.

There is a stream, whose gentle flow Supplies the ci - ty of our God ; Life, love, and joy still gliding thro', And wat'ring our di - vine a - bode.

## DUKE STREET. L. M.

JOHN HATTON.

Lord, when thou didst ascend on high, Ten thousand an-gels filled the sky ; Those heavenly guards around thee wait, Like chariots, that attend thy state.

# WINDSOR. C. M.

FROM THE "SCOTCH PSALTER." 1615 \*

199

O God, our help in a - ges past, Our hope for years to come, Our shelter from the stormy blast, And our e - ter - nal home.

\* "Dundee" is the old name of this tune. The Scotch claim it as a national tune. Burns has reference to it in the line, "Perhaps DUNDEE's wild warbling measures rise."

# DUNDEE. C. M.

FROM THE "SCOTCH PSALTER." 1615 \*

Let not des - pair, nor fell re - venge, Be to my bosom known; Oh, give me tears for others' wo, And patience for my own.

\* The name of this tune in the old books is "French." The "Dundee" of Scotland is the same as the "Windsor" of most of the English and American books of Psalmody.

# ST. ANN'S. C. M.

Long as I live, I'll bless thy name, My King, my God of love; My work of joy shall be the same, In brighter worlds a - bove.



Let children hear the mighty deeds Which God performed of old; Which in our younger years we saw, And which our fa - thers told.

## PHUVAH. C. M.

MELCHOIR VULPIUS, CANTOR IN WEIMAR, 1610.

I love the Lord—he heard my cries, And pi - tied ev - ery groan; Long as I live, when trou - bles rise, I'll has - ten to his throne.

This is one of the best German Tunes.

## ANTWERP. C. M.

GERMAN TUNE.

Teach me the measure of my days, Thou Ma - ker of my frame; I would sur - vey life's nar - row space, And learn how frail I am.

# GRAFTON. C. M.

LOWELL MASON. 1830.

201

How oft, a-las! this wretched heart Has wandered from the Lord! How oft my roving thoughts depart, For-get-ful of his word!

# TALLIS. C. M.

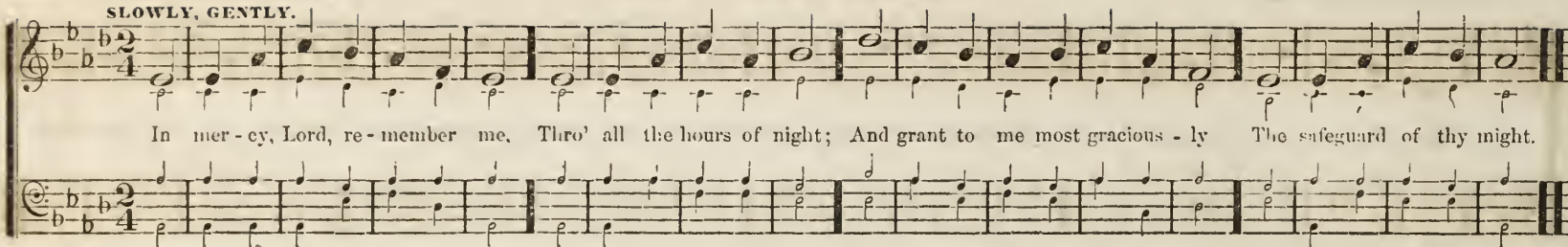
Thro' all the changing scenes of life, In trouble and in joy, The praises of my God shall still My heart and tongue employ.

"This simple but noble tune was composed by our great Cathedralist, THOMAS TALLIS, about the year 1562, to the second ordination hymn. The change of key (the original key is D) has required an alteration of the inner parts." REV. W. H. HAVERGAL.

# MEAR. C. M.

Oh, 'twas a joy-ful sound to hear Our tribes de-vout-ly say, "Up, Is-ra-el, to the tem-ple haste, And keep your fes-tal day!"

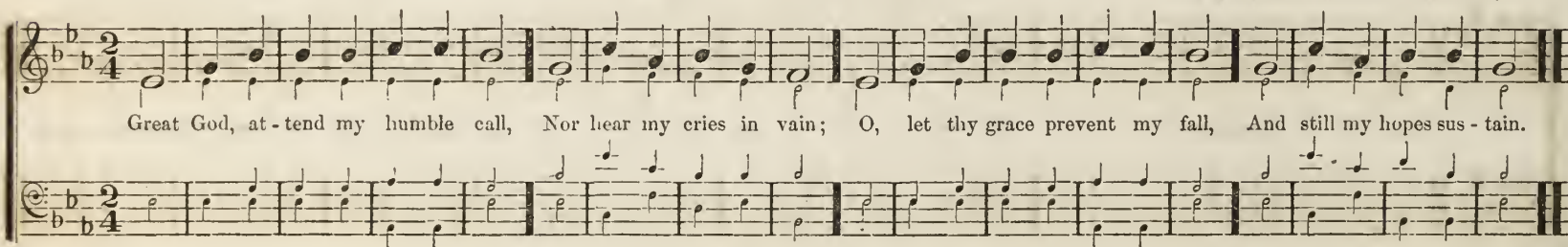
SLOWLY, GENTLY.



In mer-cy, Lord, re-member me, Thro' all the hours of night; And grant to me most gracious-ly The safeguard of thy night.

## MARTYR. C. M.

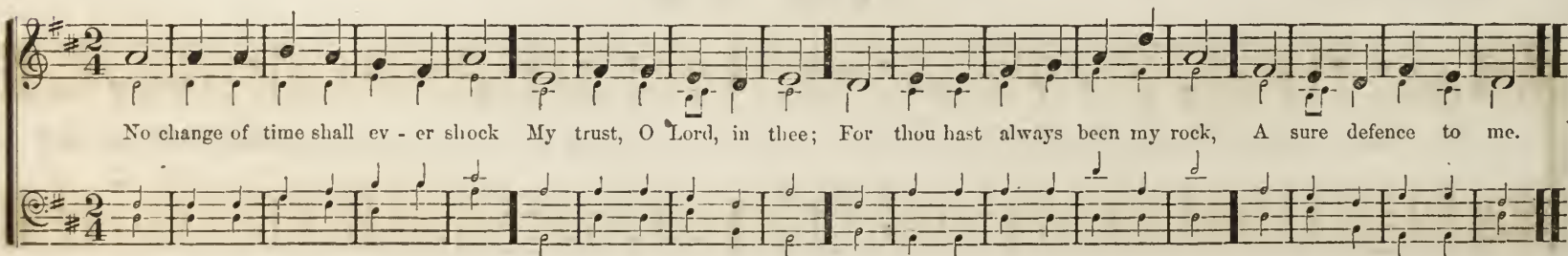
FROM GREGORIAN TONE V. BY L. M.



Great God, at-tend my humble call, Nor hear my cries in vain; O, let thy grace prevent my fall, And still my hopes sus-tain.

## PALESTRINA. C. M.

FROM PALESTRINA.



No change of time shall ev-er shock My trust, O Lord, in thee; For thou hast always been my rock, A sure defence to me.



# DEDHAM. C. M.

WM. GARDINER, AUTHOR OF THE "MUSIC OF NATURE." 203

Soon as I heard my Fa - ther say, "Ye chil - dren, seek my grace;" My heart re - plied with - out de - lay, "I'll seek my Father's face."

# DOWNS. C. M.

L. MASON. 1832.

Thou art my por - tion, O my God; Soon as I know thy way, My heart makes haste t'o - bey thy word, And suf - fers no de - lay.

# ARLINGTON. C. M.

DR. ARNE.

When I can read my ti - tle clear To mansions in the skies, I'll bid farewell to ev - ery fear, And wipe my weep - ing eyes.

## BALERMA. C. M.

Oh, hap-py is the man who hears In-struction's warn-ing voice, And who ce-les-tial wis-dom makes His ear-ly, on-ly choice.

In the "National Psalmody," (Scotch, published at Edinburgh.) this is said to be a "Spanish Melody of the 16th century."

## PETERBOROUGH. C. M.

Once more, my soul, the ris-ing day Sa-lutes my wak-ing eyes: Once more, my voice, thy trib-ute pay To him who rules the skies.

The Tenor and Alto may change parts.

## ST. MICHAEL. S. M.

FROM DAY'S "PSALTER," 1633.

I lift my soul to God, My trust is in his name; Let not my foes, that seek my blood, Still tri-umph in my shame.

# SOUTHWELL. S. M.

FROM THE "PSALTER," PRINTED BY DENHAM, 1583.

205

And will the God of grace Per - pet - ual si - lence keep? The God of jus - tice hold his peace, And let his vengeance sleep?

# CAMELON. S. M.

FROM A CHANT BY DR. BOYCE.

Come, sound his praise a - broad, And hymns of glo - ry sing; Je - ho - vah is the sov - ereign God, The u - ni - ver - sal King.

# LABAN. S. M.

L. MASON. 1830.

My soul, be on thy guard, Ten thousand foes a - rise; The hosts of sin are press - ing hard To draw thee from the skies.



Oh! bless- ed souls are they, Whose sins are covered o'er; Di - vine - ly blest, to whom the Lord Im - putes their guilt no more.

## ST. BRIDES. S. M.

DR. HOWARD, LONDON. DIED, 1783.

De fend me, Lord, from shame; For still I trust in thee; As just and righteous is thy name, From dan- ger set me free.

## OLMUTZ. S. M.

Your harps, ye trembling saints, Down from the wil - lows take; Loud to the praise of love di - vine, Bid ev - ery string a - wake.

Arranged from a Gregorian Chant, (Tone VIII.) by L. MASON, and first published as a Metrical Tune in 1834.

## BOYLSTON. S. M.

L. MASON. 1832.

207

The pi - ty of the Lord, To those that fear his name, Is such as ten - der parents feel— He knows our fee - ble frame.

## SHAWMUT. S. M. (UNISON TUNE.)

L. MASON. 1833.

The Lord Je - ho - vah reigns, Let all the na - tions fear; Let sinners trem - ble at his throne, And saints be hum - ble there.

Treble and Tenor may change parts.

## STATE STREET. S. M.

J. C. WOODMAN.

MODERATO.  
An - oth - er day is past, The hours for ev - er fled; And time is bear - ing us a - way, To min - gle with the dead.

My soul, re - peat his praise, Whose mer - cies are so great: Whose an - ger is so slow to raise, So rea - dy to a - bate.

## HOBART. S. M.

WM. MASON. 1848.

Ac - cord - ing to thy word, Let me thy mercy prove; Blot out my past transgressions, Lord, And save me by thy love.

## CONLEY. S. M.

L. MASON. 1850.

*mp* *Cres.* *mp* *Cres.* *Dim.*

My son, know thou the Lord, Thy fa - thers' God o - bey; Seek his pro - tect - ing care by night, His guardian hand by day.



I love the volume of thy word; What light and joy those leaves afford - To souls be-night-ed and distressed! Thy precepts guide my doubtful way,

## ARIEL. C. P. M.

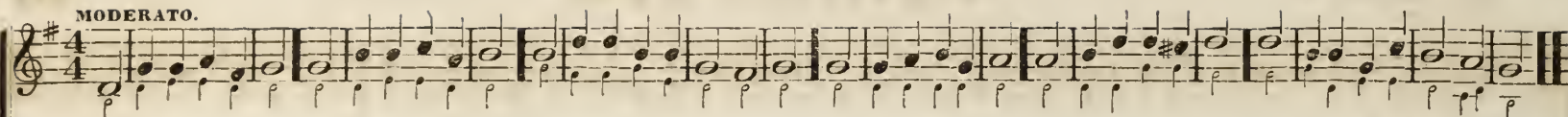
LOWELL MASON.

SLOWLY, and in exact time.

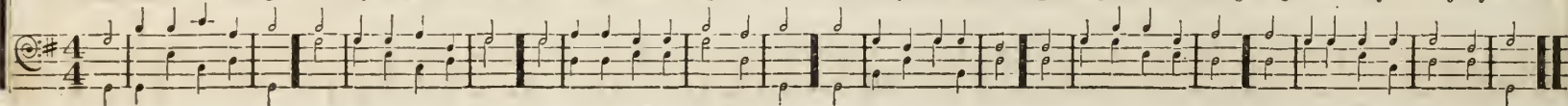
Thy fear for-bids my feet to stray, Thy promise leads my heart to rest. Oh, could I speak the matchless worth, Oh, could I sound the glories

forth, Which in my Saviour shine! {I'd soar, and touch the heavenly strings,} And view with Gabriel, while he sings, {In notes al-most di-vine, In notes al-most di-vine.

## MODERATO.



The Lord Jehovah reigns, And royal state maintains, His head with awful glories crowned ; Arrayed in robes of light, Begirt with sovereign might, And rays of majesty around.



## STOW. H. M.

## MODERATO.



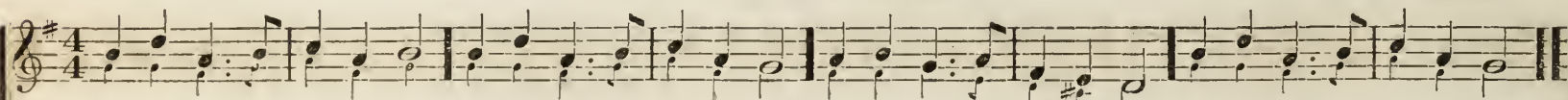
Yes ! the Redeemer rose, The Saviour left the dead, And o'er our hellish foes High raised his conquering head ; In wild dismay The guards around, Fall to the ground, And sink away.



Unison.

## PLEYEL'S HYMN. 7s.

J. PLEYEL.



Heavenly Fa - ther, sovereign Lord, Be thy glo - rious name a - dored ! Lord, thy mer - cies nev - er fail ! Hail, ce - les - tial good-ness, hail !



MODERATO.

Lord, dis-miss us with thy bless-ing; Fill our hearts with joy and peace. { Let us each thy love pos-sessing, Triumph in re-deeming grace:  
 { Oh re-fresh us, Oh re-fresh us, Travelling thro' this wil-der-ness.

GREENVILLE. 8s & 7s. (DOUBLE.)

J. J. ROUSSEAU. 1775.

{ Far from mortal cares re-treat-ing, Sor-did hopes and vain de-sires, } D. O.  
 { Here, our willing footsteps meet-ing, Ev-ery heart to heav'n as-pires, } From the Fount of glo-ry beanning, Light ce-les-tial cheers our eyes, D. O.  
 D. O. Mer-cy from a-bove proclaim-ing Peace and par-don from the skies.

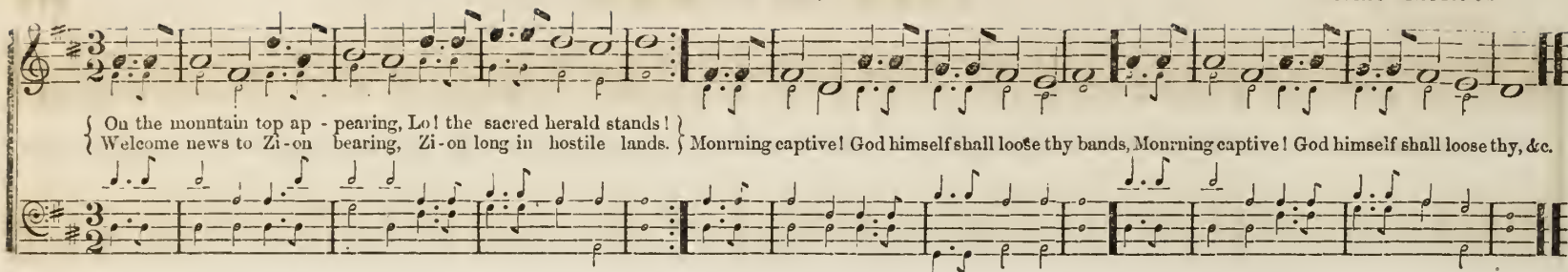
NUREMBURG. 7s.

FROM A GERMAN TUNE.

ALLEGRO.

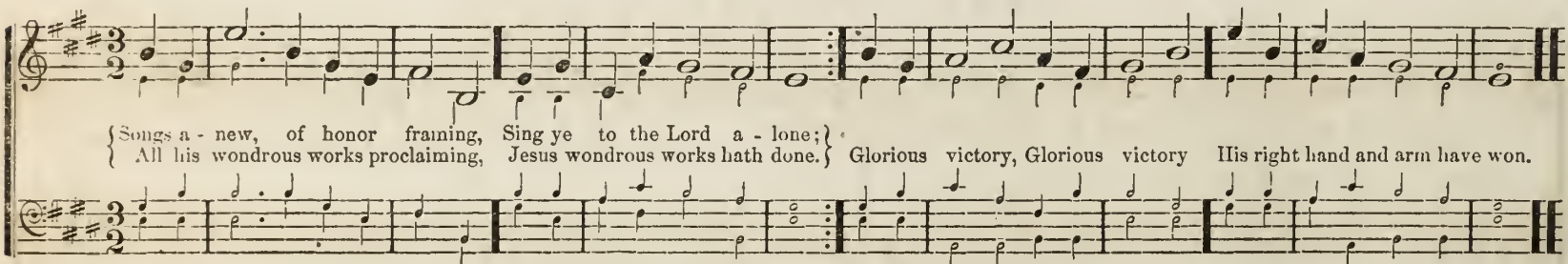
Praise to God! im-mor-tal praise For the love that crowns our days: Bounteous Source of ev-ery joy, Let thy praise our tongues em-ploy





{ On the mountain top ap - pearing, Lo! the sacred herald stands! }  
 { Welcome news to Zi-on bearing, Zi-on long in hostile lands. } Mourning captive! God himself shall loose thy bands, Mourning captive! God himself shall loose thy, &c.

## TAM WORTH. 8s, 7s &amp; 4s.

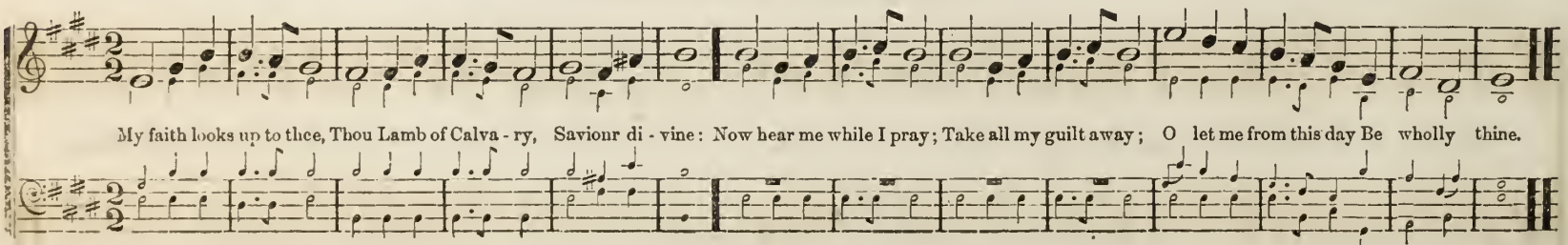


{ Songs a - new, of honor framing, Sing ye to the Lord a - lone; }  
 { All his wondrous works proclaiming, Jesus wondrous works hath done. } Glorious victory, Glorious victory His right hand and arm have won.

From an old Scotch Melody, first arranged as a Psalm Tune by LOCKHART.

## OLIVET. 6s &amp; 4s.

L. MASON. 1832.



My faith looks up to thee, Thou Lamb of Calva - ry, Saviour di - vine: Now hear me while I pray; Take all my guilt away; O let me from this day Be wholly thine.

My country, 'tis of thee, Sweet land of lib - er - ty, Of thee I sing; Land, where my fa - thers died, Land of the pilgrim's pride,

ITALIAN HYMN. 6s & 4s.

GIARDINI.

From ev - ery moun-tain side Let free-dom ring. Come, thou al - might - y King, Help us thy name to sing.

Help us to praise! Fa - ther all glo - ri - ous, O'er all vic - to - ri - ous, Come, and reign o - ver us, An - cient of Days.

From Greenland's i - cy mountains, From India's co - ral strand, Where Af-ric's sun - ny fountains Roll down their gold - en sand;

The first system of the hymn is written in G major (one sharp) and 4/4 time. It consists of two staves. The melody is on the treble staff, and the bass staff provides a simple harmonic accompaniment. The lyrics are printed below the staves.

From many an an - cient riv - er, From many a palmy plain, They call us to de - liv - er Their land from error's chain.

The second system continues the melody and accompaniment from the first system. It also consists of two staves with the same key signature and time signature. The lyrics are printed below the staves.

## AMSTERDAM. 7s, 6s &amp; 7s.

Rise, my soul, and stretch thy wings; Thy bet - ter por - tion trace; Rise, from all ter - res - trial things, T'wards heaven, thy native place;

The hymn 'Amsterdam' is written in G major (one sharp) and 4/4 time. It consists of two staves. The melody is on the treble staff, and the bass staff provides a simple harmonic accompaniment. The lyrics are printed below the staves.



# AMSTERDAM. (CONCLUDED.)

215

Musical score for 'AMSTERDAM. (CONCLUDED.)'. The score is written for two staves, Treble and Bass clef, with a key signature of one sharp (F#). The melody is in the Treble staff, and the bass line is in the Bass staff. The lyrics are: Sun, and moon, and stars de - cay; Time shall soon this earth re - move, Rise, my soul, and haste a - way To seats prepared a - bove.

# SCOTLAND. 12s.

FROM DR. JOHN CLARKE WHITEFIELD.

SLOWLY.

Musical score for 'SCOTLAND. 12s.'. The score is written for two staves, Treble and Bass clef, with a key signature of one sharp (F#). The time signature is 3/4. The melody is in the Treble staff, and the bass line is in the Bass staff. The lyrics are: The voice of free grace cries, es-cape to the mountain; For Adam's lost race Christ hath opened a fountain, For sin and un - cleanness, for

Continuation of the musical score for 'SCOTLAND. 12s.'. The score is written for two staves, Treble and Bass clef, with a key signature of one sharp (F#). The time signature is 3/4. The melody is in the Treble staff, and the bass line is in the Bass staff. The lyrics are: ev - ery trans - gression, His blood flows most free - ly in streams of sal - vation, His blood flows most free - ly in streams of sal - vation.

## ALLEGRETTO.

Brightest and best of the sons of the morning, Dawn on our dark-ness and lend us thine aid; Star of the east, the ho - ri - zon a-dorn - ing,

## AMORA. 11s.

FROM MOZART.

## JOYFULLY.

Guide where our in-fant Re - deem - er is laid.

Come, saints, and a - dore him, come bow at his feet, O give him the

glo - ry, the praise that is meet; Let joy - ful ho - san - nas un - ceas-ing a - rise, And join the full cho-rus that gladdens the skies.

## PART FIFTH.

# HYMNS, ANTHEMS, CHANTS, &c.

### GO, WATCH AND PRAY.

"SPIRITUAL SONGS."

1. { Go, watch and pray; thou canst not tell How near thine hour may be; }  
 { Thou canst not know how soon the bell May toll its notes for thee: } Death's countless snares beset thy way; Frail child of dust, go watch and pray.

2. { Fond youth, while free from blight - ing care, Does thy firm pulse beat high? }  
 { Do hope's glad vis - ions, bright and fair, Di - late be - fore thine eye? } Soon these must change, must pass away; Frail child of dust, go watch and pray.

3. { Thou a - ged man, life's win - try storm Hath scared thy ver - nal bloom; }  
 { With trembling limbs, and wast - ing form, Thou'rt bending o'er thy tomb: } And can vain hope lead thee a - stray? Go, weary pil - grim, watch and pray.



## HAIL TO THE BRIGHTNESS.

L. MASON.

1. Hail to the brightness of Zi-on's glad morning! Joy to the lands that in darkness have lain; Hushed be the accents of

2. Lo! in the desert, rich flowers are springing, Streams ever copious are gliding along; Loud from the mountain-top

## HOW CALM AND BEAUTIFUL! T. HASTINGS.

sor-row and mourning, Zi-on in tri-umph be-gins her mild reign.

1. How calm and beau-ti-ful the morn That gilds the sa-cred

ech-oes are ring-ing, Wastes rise in ver-dure, and min-gle in song.

2. Ye mourning saints! dry every tear For your de-part-ed

tomb, Where once the Cru - ci - fied was borne, And veiled in midnight gloom! Oh! weep no more the Saviour slain; The Lord is risen, he lives a - gain.

Lord; "Be-hold the place—he is not there," The tomb is all un - barred: The gates of death were closed in vain; The Lord is risen, he lives a - gain.

Detailed description: This block contains the musical score for the hymn 'How Calm and Beautiful!'. It consists of four staves of music. The first two staves are in treble clef with a key signature of two flats (B-flat and E-flat). The last two staves are in bass clef with the same key signature. The lyrics are written below the staves, with some words underlined. The music is in a 2/4 time signature.

## TEACH ME, GUIDE ME.

1. Teach me, guide me, O thou sov' - reign King; Let no ill be - tide me, Let me con - - quest sing.

2. Days un - ruin - bered, All my life pro - tect, Though with care en - cum - bered, All my ways di - rect.

3. Let temp - ta - tion Meet from thee a shield; In my oc - cu - pa - tion Be my safe - - ty sealed.

4. When my tread - ing Ver - - ges towards the grave, Then, in mer - cy heed - ing, Deign my soul to save.

Detailed description: This block contains the musical score for the hymn 'Teach Me, Guide Me.'. It consists of four staves of music. The first two staves are in treble clef with a key signature of one sharp (F-sharp) and a 3/4 time signature. The last two staves are in bass clef with the same key signature and time signature. The lyrics are written below the staves, with some words underlined. The music is in a 3/4 time signature.

## THE LORD IS GRACIOUS. MOTETT.

*mp SLOWLY*

The Lord is gra-cious, and full of com-pas-sion; is gra-cious, and full of com-pas-sion, *p* Slow . . to

Slow to an-ger, Slow to

The Lord is gra-cious, and full of com-pas-sion; is gra-cious, and full of com-pas-sion, Slow to

Slow to an-ger,

*Cres.* an-ger, and of great . . . mer-cy. The Lord is good, is good to all, and his ten-der

an-ger, and of great mer-cy, of great mer-cy. The Lord is good, is good to all, *Dim.*

an-ger, and of great mer-cy, of great mer-cy. The Lord is good, is good to all, and his ten-der

The Lord is good, is good to all,



# THE LORD IS GRACIOUS. (CONCLUDED.)

221

*f* *Dim.* *Dim.*

mer-cies are o-ver all his works, are o-ver all, o-ver all his works. . . . .

*f* mer-cies are o-ver all his works, are o-ver all, o-ver all his works, are o-ver all his, all his works.

mer-cies are o-ver all his works, are o - - - ver all, o-ver all his works, are o-ver all his, all his works.

are o-ver all, o-ver all his works, are o-ver all his works. . . .

## COME UNTO ME, ALL YE. MOTETT.

ANDANTE CONTABILE.

*b b 3/4*

Come un-to me, all ye that la-bor and are hea-vy la-den, and I will give you rest, Take my yoke up-on you, and learn of

*b b 3/4*

Come un-to me, all ye that la-bor and are hea-vy la-den, and I will give you rest, Take my yoke up-on you, and learn of

*b b 3/4*

Come un-to me, all ye that la-bor and are hea-vy la-den, and I will give you rest, Take my yoke up-on you, and learn of

*b b 3/4*

Come un-to me, all ye that la-bor and are hea-vy la-den, and I will give you rest, Take my yoke up-on you, and learn of

## COME UNTO ME ALL YE. (CONCLUDED.)

me, For I am meek and low - ly in heart, For I am meek and low - ly in heart, And ye shall find rest un -

This system contains the first two staves of the musical score. The first staff is a treble clef with a key signature of two flats (B-flat and E-flat). The second staff is an alto clef with the same key signature. Both staves contain a melody with lyrics underneath. The lyrics are: 'me, For I am meek and low - ly in heart, For I am meek and low - ly in heart, And ye shall find rest un -'.

- to your souls, For my yoke is ea - sy, and my burden is light, My yoke is ea - sy, and my bur - den light, my burden is light.

This system contains the next two staves of the musical score. The first staff is a treble clef with a key signature of two flats. The second staff is an alto clef with the same key signature. Both staves contain a melody with lyrics underneath. The lyrics are: '- to your souls, For my yoke is ea - sy, and my burden is light, My yoke is ea - sy, and my bur - den light, my burden is light.'

# BLESSED ARE THE PEOPLE. ANTHEM.

223

ALLEGRETTO.

The first system of the musical score consists of four staves. The top two staves are in treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. The bottom two staves are in bass clef with the same key signature and time signature. The melody is written on the top staff, and the lyrics are placed below the staves. The lyrics for this system are: "Bless - ed are the peo - ple that know the joy - ful sound, Bless - ed are the peo - ple that know the joy - ful sound, They shall".

Bless - ed are the peo - ple that know the joy - ful sound, Bless - ed are the peo - ple that know the joy - ful sound, They shall

The second system of the musical score also consists of four staves, continuing the melody and lyrics from the first system. The top two staves are in treble clef, and the bottom two are in bass clef, both with a key signature of one flat and a 4/4 time signature. The lyrics for this system are: "walk in the light of thy coun - te - nance, They shall walk in the light of thy coun - te - nance, And in thy name shall they re -".

walk in the light of thy coun - te - nance, They shall walk in the light of thy coun - te - nance, And in thy name shall they re -



## BLESSED ARE THE PEOPLE. (CONCLUDED.)

- joyce, and in thy right-eous-ness, and in thy right-eous-ness shall they be ex - alt - - - ed. A - men.

## LET EVERY HEART REJOICE AND SING. HYMN.

G. J. WEBB

MODERATO.

1. { Let every heart re-joyce and sing, Let cho - ral anthems rise; }  
 { Ye reverend men and children, bring To God your sa - cri - fice; } For he is good, the Lord is good, And kind are all his ways,

2. { He bids the sun to rise and set; In heaven his power is known; }  
 { And earth subdued to him, shall yet Bow low be - fore his throne. } For he is good, the Lord is good, And kind are all his ways,

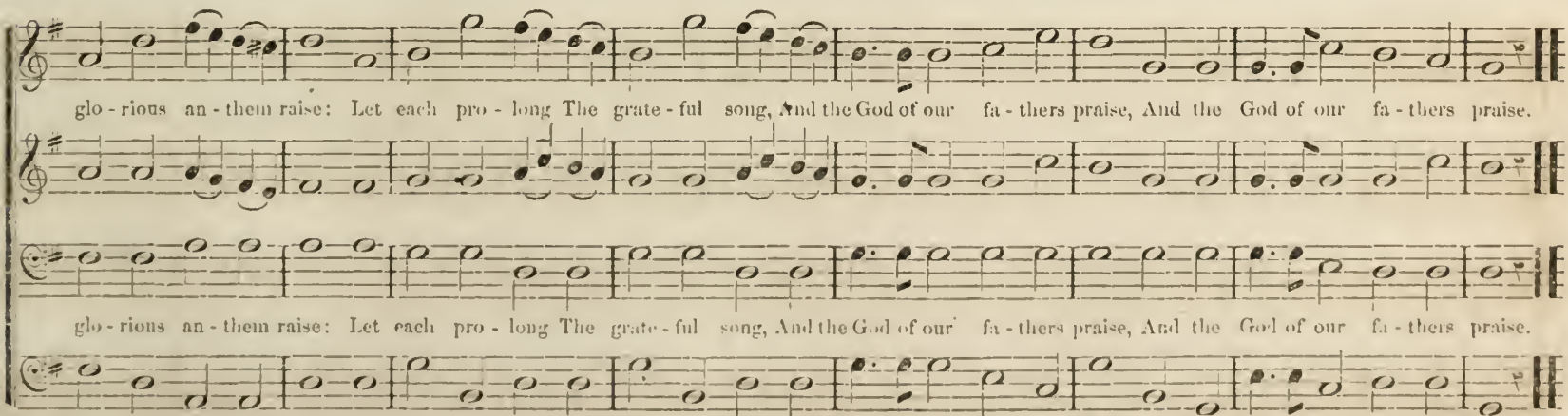
# LET EVERY HEART REJOICE AND SING. (CONCLUDED.)

225



With songs and hon - ors sound - ing loud, The Lord Je - ho - vah praise, While the rocks and the rills, While the vales and the hills, A

With songs and hon - ors sound - ing loud, The Lord Je - ho - vah praise, While the rocks and the rills, While the vales and the hills, A



glo - rious an - them raise: Let each pro - long The grate - ful song, And the God of our fa - thers praise, And the God of our fa - thers praise.

glo - rious an - them raise: Let each pro - long The grate - ful song, And the God of our fa - thers praise, And the God of our fa - thers praise.

## HE SHALL COME DOWN LIKE RAIN.

FROM "THE HALLELUJAH"

He shall come down like rain up - on the mown grass, He shall come down like rain up - on the mown grass, As show - ers that

This system contains four staves of music. The top two staves are in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The bottom two staves are in bass clef with the same key signature and time signature. The lyrics are written below the staves, with hyphens indicating syllables that span across multiple notes.

wa - ter, that wa - ter the earth. In His days shall the righteous flourish, In His days shall the righteous flourish, And His name shall en -

This system also contains four staves of music, continuing the melody and accompaniment from the first system. The lyrics continue across the staves, ending with a double bar line at the end of the fourth staff.



# HE SHALL COME DOWN LIKE RAIN. (CONCLUDED.)

227

Four staves of music. The first two staves are in treble clef with a key signature of one sharp (F#). The last two staves are in bass clef with a key signature of one sharp (F#). The lyrics are written below the first two staves and above the last two staves.

- dure, shall en - dure for ev - er, And his name shall en - dure, shall en - dure for ev - er, for ev - - er.

- dure, shall en - dure for ev - er, And his name shall en - dure, shall en - dure for ev - er, for ev - - er.

## FATHER, FORGIVE THE TEARS.

ARR. FROM L. MASON.

Four staves of music. The first two staves are in treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The last two staves are in bass clef with a key signature of one sharp (F#) and a 3/2 time signature. The lyrics are written below the first two staves and above the last two staves.

Fa - ther, for - give the tears with which we mourn The loss of those on earth we loved so well, For - give the grief with which our spi - rits

Fa - ther, for - give the tears with which we mourn The loss of those on earth we loved so well, For - give the grief with which our spi - rits

## FATHER, FORGIVE THE TEARS. (CONCLUDED.)

turn, From scenes endeared, where they no longer dwell; Fain would we rise, and with the eye of faith Gaze on the glo - ries of that blest a -

turn, From scenes endeared, where they no longer dwell; Fain would we rise, and with the eye of faith Gaze on the glo - ries of that blest a -

The first system consists of four staves. The top two staves are in treble clef with a key signature of one sharp (F#). The bottom two staves are in bass clef with a key signature of one sharp (F#). The music is written in a simple, hymn-like style with whole and half notes.

- bode, Where now, be - yond the reach of sin and death, They reign for - ev - er, Kings and Priests to God, Kings and Priests to God. . . . .

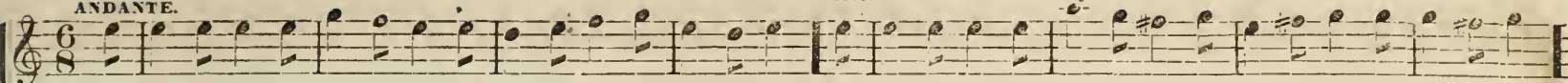
Kings and Priests to God.

- bode, Where now, be - yond the reach of sin and death, They reign for - ev - er, Kings and Priests to God, Kings and Priests to God. . . . .

The second system also consists of four staves, with the same clefs and key signature as the first system. It concludes the piece with a final double bar line on the fourth staff.

ANDANTE.

Cres.

*mf*



## THE STAR OF BETHLEHEM. HYMN.

FROM "THE HALLELUJAH."

1. { When marshall'd on the night-ly plain, The glittering host be-stud the sky,  
 { One star a-lone, of all the train, Can fix the wander-ing sin-ner's eye. } Hark! hark! to God the cho-rus breaks, From ev-ery

2. { Once on the ra-ging seas I rode, The storm was loud, the night was dark;  
 { The ocean yawn'd, and rudely blow'd The wind that toss'd my foundering bark. } Deep hor-ror then my vi-tals froze; Death-struck, I

3. { It was my guide, my life, my all; It bade my dark fore-bodings cease,  
 { And thro' the storm and danger's thrall It led me to e-ter-nal peace. } Now, safe-ly moor'd, my per-ils o'er, I'll sing, first

host, from ev-ery gent; But one a-lone the Saviour speaks—It is the Star, . . . . . It is the Star of Beth-le-hem!

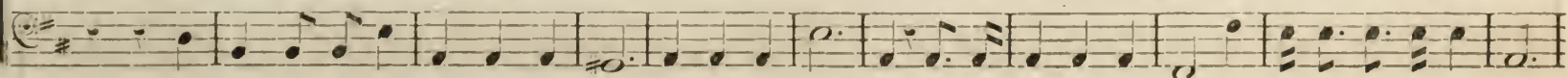
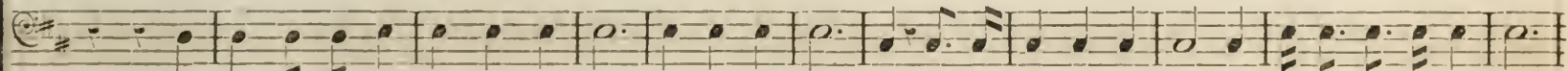
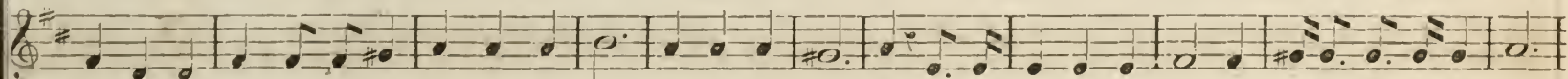
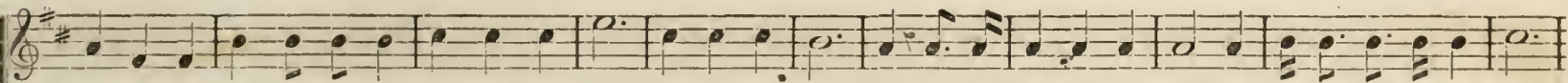
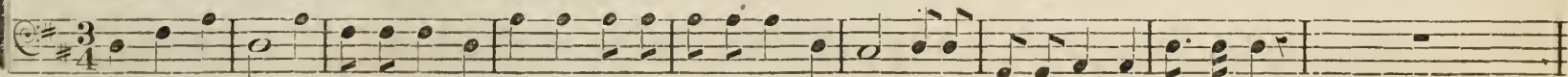
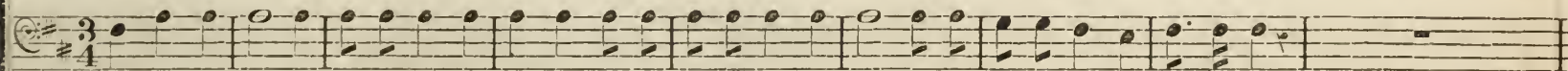
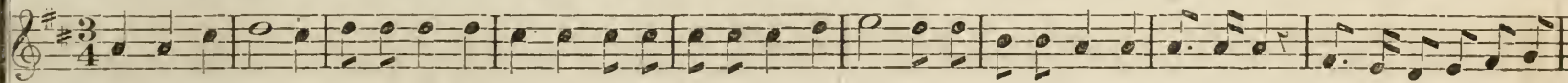
ceased the tide to stem, When sud-den-ly a star a-rose,—It was the Star, It was the Star, It was the Star of Beth-le-hem!

in night's di-a-dem, For-ev-er and for-ev-er-more,—The Star, the Star, the Star, the Star, I'll sing the Star of Beth-le-hem!

GREAT IS THE LORD. ANTHEM.

231

ALLEGRO MAESTOSO.



## GREAT IS THE LORD. (CONCLUDED.)

God is known, God is known in his pa - la - ces as a re - fuge, God is known in his pa - la - ces as a re - fuge. A - men.

God is known, God is known in his pa - la - ces as a re - fuge, God is known in his pa - la - ces as a re - fuge. A - men.

The musical score for 'Great is the Lord' consists of four staves. The first two staves are for a vocal part, and the last two are for a piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The melody is simple and hymn-like, with a final cadence. A piano (p) marking is present on the first staff.

## THE LORD IS MY STRENGTH AND SONG. MOTET. FROM "THE HALLELUJAH."

MODERATO.

The Lord is my strength, is my strength and song, and is be - come my sal - va - - tion, The Lord is my strength, is my strength and song, and

The Lord is my strength, is my strength and song, and is be - come my sal - va - - tion, The Lord is my strength, is my strength and song, and

The musical score for 'The Lord is my strength and song' consists of four staves. The first two staves are for a vocal part, and the last two are for a piano accompaniment. The key signature is one flat (Bb), and the time signature is 2/2. The tempo is marked 'MODERATO'. The melody is more complex than the first piece, with a final cadence. A piano (p) marking is present on the first staff.



# THE LORD IS MY STRENGTH AND SONG. (CONCLUDED.)

233

is be - come my sal - va - tion. This is the day . . . . the Lord hath made, the day the Lord hath made, we will re -

is be - come my sal - va - tion. the Lord hath made, This is the day, . . . . the day the Lord hath made, we will re -

This is the day

Detailed description: This block contains the first system of a musical score. It consists of four staves. The first two staves are in treble clef with a key signature of one flat (B-flat). The last two staves are in bass clef with a key signature of one flat (B-flat). The music is written in a simple, hymn-like style with various note values including half notes, quarter notes, and eighth notes, along with rests. The lyrics are printed below the staves, aligned with the corresponding notes. The first line of lyrics is 'is be - come my sal - va - tion. This is the day . . . . the Lord hath made, the day the Lord hath made, we will re -'. The second line of lyrics is 'is be - come my sal - va - tion. the Lord hath made, This is the day, . . . . the day the Lord hath made, we will re -'. Below the second line of lyrics, the words 'This is the day' are printed.

- joice and be glad in it, We will re - joice and be glad . . . . in it, We will be glad in it. . . .

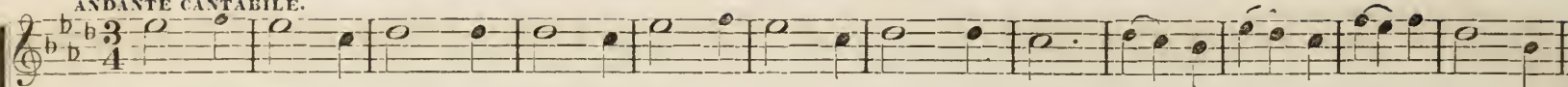
- joice and be glad in it, We will re - joice and be glad . . . . in it, We will be glad in it. . . .

Detailed description: This block contains the second system of the musical score. It also consists of four staves, with the first two in treble clef and the last two in bass clef, both with a key signature of one flat. The musical notation continues from the first system, featuring similar note values and rests. The lyrics for this system are '- joice and be glad in it, We will re - joice and be glad . . . . in it, We will be glad in it. . . .'. This line of lyrics is repeated on the second line of the system.

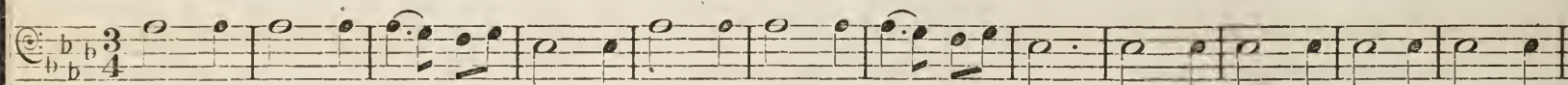
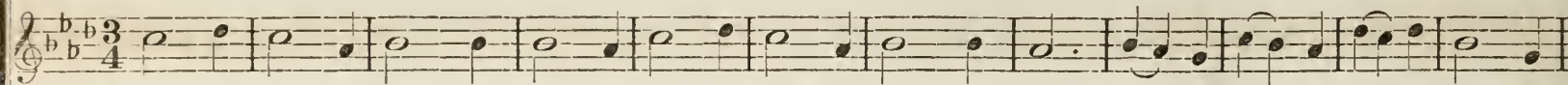
## HUMBLY AT THY FOOTSTOOL KNEELING.

HEROLD.

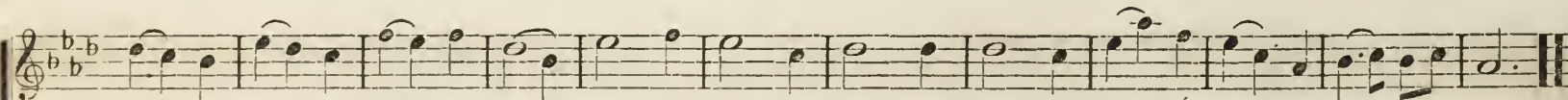
ANDANTE CANTABILE.



1. Hum - bly at thy foot - stool kneel - ing, Hear us, Ho - ly Fa - ther, pray; Thou, whose eye has watched us sleep - ing,



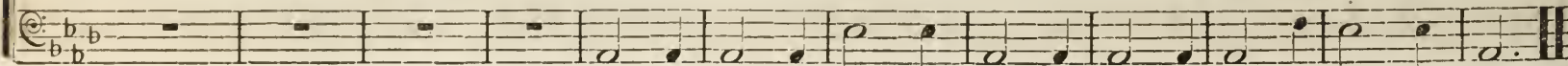
2. When the day of life is o - ver, May we dwell with thee a - bove; May we join with se - raphs hymn - ing



Safe - ly keep us thro' the day, Wilt thou, bless - ed Sa - viour, guide us, Take from each our sins a - way.



Praise to thee, thou God of love, Ev - er hap - py, ev - er ho - ly, Thou our Friend, and heaven our home.







## I WAS GLAD. ANTHEM.

MODERATO.

First system of the musical score. It consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'MODERATO.' The lyrics are: 'I was glad when they said un-to me, I was glad when they said un - to me, we will go in - to the house of the Lord, we will go in - to the'.

Second system of the musical score. It consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: 'house of the Lord, We will go, we will go, we will go in - to the house of the Lord, we will go in - to the house, the house of the Lord, in - to the'.

# I WAS GLAD. (CONCLUDED.)

237

LARGHETTO.

house of the Lord. Peace be with - in thy walls, Peace be with - in thy walls, and pros - pe - ri - ty within thy

*mp*

house of the Lord. Peace be with - in thy walls, Peace be with - in thy walls, and pros - pe - ri - ty within thy

SLOW.

pa - la-ces, Peace be within thy walls, Peace be within thy walls, and pros - pe - ri - ty, pros - pe - ri - ty with - in thy pa - la-ces. A - men.

*mp* *f*

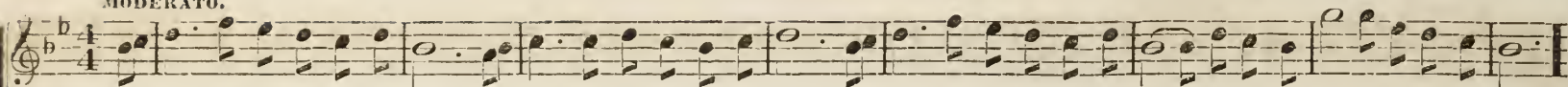
pa - la-ces, and pros - pe - ri - ty, pros - pe - ri - ty with - in thy pa - la-ces. A - men.



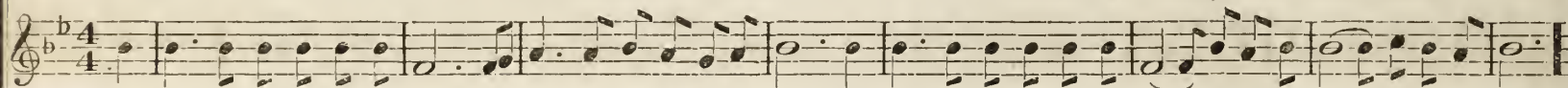
## LIFT UP, O EARTH.

WORDS, W. O. BOURNE. MUSIC, G. F. R.

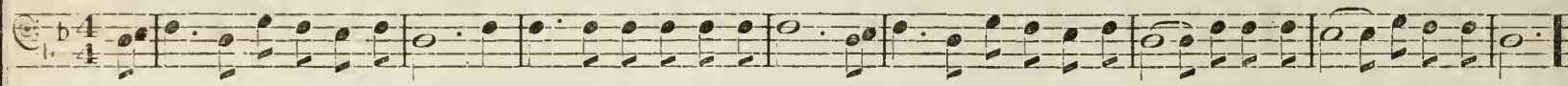
MODERATO.



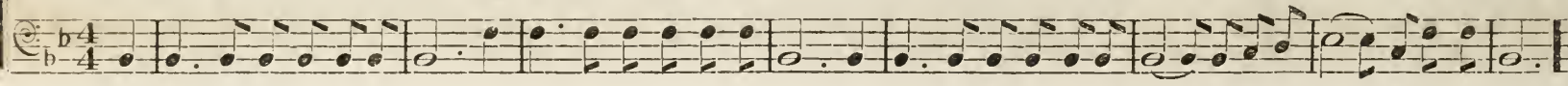
1. Lift up, O Earth! thy longing eyes, And see the promised day draw near; The morning gilds the eastern skies, Where heaven's bright beams shall soon appear.



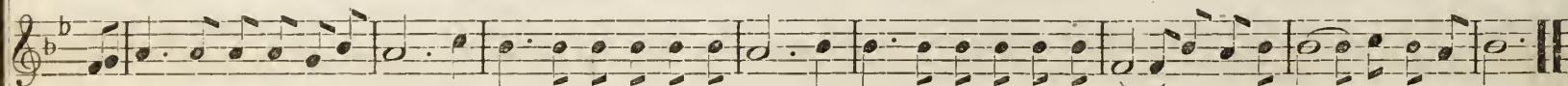
2. Look up, O co-ral Isle! the day Breaks o'er the water's sparkling crest, While thou, beneath the brighter ray, Art like a gem on Ocean's breast.



3. Look up, O Zi-on! Now behold Thy mission in this darkened world! To all the radiant page un-fold—O'er all be thy pure flag unfurl'd!



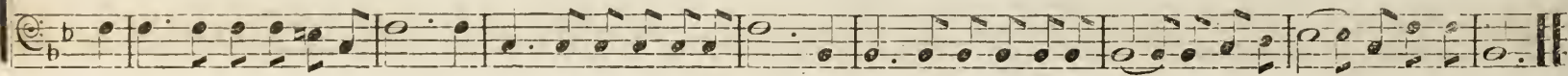
Look up, O barren waste! thy sands With glorious verdure soon shall bloom, And balmy zephyrs o'er all lands, Shall bear thy Sharon's rich perfume.



Look up, O wandering tribes of men! Beyond the gloomy shades of night, A cloudless sun shall shine again, And bless the world with holier light.



Look up, O Faith! the Promise see, With God's own seal unchanging set: Work, hope, and pray, till all shall be Around the throne in glo-ry met.





# PRAY FOR THE PEACE OF JERUSALEM.

FROM "THE HALLELUJAH"

239

SLOWLY.

Pray for the peace of Je - ru - sa - lem, They shall pros - per that love thee.

Pray for the peace of Je - ru - sa - lem, They shall pros - per that love thee.

Peace be with -

Peace be with - in thy walls, with - in thy walls, And pros - per - i - ty with - in thy pal - a - ces.

Peace be with - in thy walls,

Peace be with - in, with - in thy walls, And pros - per - i - ty with - in thy pal - a - ces.

in, with - in thy walls, with - in thy walls.

## MOUNT ZION. ANTHEM.

ALLEGRO MAESTOSO.

Great is the Lord, and great-ly to be prais-ed in the ci - ty of our God, in the mountain of his

ho - liness. Beau - ti - ful for sit - u - a - tion, the joy of the whole earth is Mount Zi - - on, is Mount Zi - - on.

# WHEREWITHAL SHALL A YOUNG MAN. ANTHEM.

L. MASON. 241

MODERATO.

Where-with - al shall a young man cleanse his way? Where-with - al shall a young man cleanse his way?

Where-with - al shall a young man cleanse his way? Where-with - al shall a young man cleanse his way?

Where-with - al shall a young man cleanse his way? Where-with - al shall a young man cleanse his way?

Where-with - al shall a young man cleanse his way? Where-with - al shall a young man cleanse his way?

ANDANTE.

By tak - ing heed there-to ac - cord-ing to thy word, By tak - ing heed thereto ac - cord-ing to thy word. With my whole heart

By tak - ing heed there-to ac - cord-ing to thy word, By tak - ing heed thereto ac - cord-ing to thy word. With my whole heart

By tak - ing heed thereto ac - cord-ing to thy word. With my whole heart

By tak - ing heed thereto ac - cord-ing to thy word. With my whole heart



## WHEREWITHAL SHALL A YOUNG MAN. (CONTINUED.)

have I sought thee: With my whole heart have I sought thee: O let me not wan-der from thy command-ments, O let me not

have I sought thee: With my whole heart have I sought thee: O let me not wan-der from thy command-ments, O let me not

have I sought thee: With my whole heart have I sought thee: from thy command-ments,

wan-der from thy command-ments. Thy word have I hid in mine heart, Thy word have I hid in mine heart, That I might not sin, not

wan-der from thy command-ments. Thy word have I hid in mine heart, Thy word have I hid in mine heart, That I might not sin, not

from thy command-ments. Thy word have I hid in mine heart, Thy word have I hid in mine heart, That I might not sin, not

# WHEREWITHAL SHALL A YOUNG MAN. (CONTINUED.)

243

ALLEGRO NON TROPPO.

sin a - gainst thee. Bless - ed art thou, O Lord: Bless - ed art thou, O Lord: Teach me thy stat - utes,

sin a - gainst thee. Bless - ed art thou, O Lord: Bless - ed art thou, O Lord: Teach me thy stat - utes,

sin a - gainst thee. Bless - ed art thou, O Lord: Bless - ed art thou, O Lord: Teach me thy

ALLEGRO.

Teach me thy stat - utes, Teach me, Teach me, Teach me thy stat - utes. I will de - light my - self in thy

Teach me thy stat - utes, Teach me, Teach me, Teach me thy stat - utes. I will de - light my - self in thy

stat - utes, Teach me thy stat - utes, Teach me, Teach me thy stat - utes.

# WHEREWITHAL SHALL A YOUNG MAN. (CONTINUED.)

stat - utes, I will de - light my - self in thy stat - utes: I will not for - get, for - get thy word. . . . .

stat - utes, I will de - light my - self in thy stat - utes: I will not for - get, for - get thy word, I will not for -

I will not for - get, for - get thy word, I will not for -

I will not for - get, for - get thy word. . . . .

. . . . . I will not for - get, for - get thy word, I will not for - get, for - get thy

- get, for - get thy word, I will not for - get, for - get thy word, I will not for - get, for - get thy

- get, for - get thy word. . . . . thy word, I will not for - get, for - get thy



word, I will not for - get, for - get thy word, I will not for - get, for - get thy word, I will not for -

word, I will not for - get, for - get thy word, I will not for - get, for - get thy word, I will not for -

word, . . . . . I will not for - get, for - get thy word, I will not for -

This system consists of four staves. The first two staves are in treble clef with a key signature of one sharp (F#). The third and fourth staves are in bass clef. The lyrics are written below the staves, with hyphens indicating syllables that span across multiple notes. The music features a mix of quarter, eighth, and sixteenth notes, with some measures containing rests.

get, for - get thy word, I will not for - get, for - get thy word, I will not for - get thy word.

get, for - get thy word, I will not for - get, for - get thy word, I will not for - get thy word.

get, for - get thy word, I will not for - get, for - get thy word, I will not for - get thy word.

ADAGIO.

This system also consists of four staves. The first two staves are in treble clef with a key signature of one sharp (F#). The third and fourth staves are in bass clef. The tempo marking 'ADAGIO.' is placed above the first staff of this system. The lyrics continue from the first system, with the final phrase 'I will not for - get thy word.' appearing on all four staves. The musical notation includes various note values and rests, with some measures ending in double bar lines.

## LET SONGS OF ENDLESS PRAISE.

ARRANGED FROM L. MASON.

ALLEGRO MODERATO.

Let songs of end-less praise From ev - ery na - tion rise; Let all the lands their tri - bute raise To God, who rules the skies.

Let songs of end-less praise From ev - ery na - tion rise; Let all the lands their tri - bute raise To God, who rules the skies.

The first system consists of four staves. The top two staves are in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The bottom two staves are in bass clef with the same key signature and time signature. The lyrics are written below the staves, with the first line of lyrics corresponding to the first two staves and the second line to the last two staves.

His mer-cy and his love Are boundless as his name; And all e - ter - ni - ty shall prove His truth remains the same.

His mer-cy and his love Are boundless as his name; His truth remains the same.

The second system also consists of four staves, following the same format as the first system. The lyrics are written below the staves, with the first line of lyrics corresponding to the first two staves and the second line to the last two staves.

*f*

And all e - ter - ni - ty shall prove His truth re - mains the same, His truth re - mains the same.

*f*

And all e - ter - ni - ty shall prove His truth re - mains the same, His truth re - mains the same.

## THE MISSIONARY'S FAREWELL.

FROM "THE ALPINE GLEE SINGER"

*MAESTOSO. f*

1. Fare thee well, my na - tive land! Ev - ery tree a - round me springing, Ev - ery feathered songster singing, All that could my love com

2. Far and wide the sad cries swell, Startling ev - ery woodland dwelling, Woodland ech - oes hoarsely swelling, Call our feet to quit the

*f*

3. Though to dis - tant lands we fly, All the ho - ly love we nourish There, as here, will live and flourish; Truth is truth where'er we



## THE MISSIONARY'S FAREWELL.

mand. . . . . All fare - well, and na - tive land, and na - tive land; . . . . . All fare - well, . . . . . All fare-  
 dell. . . . . Fare thee well, my na - tive land, my na - tive land; . . . . . Fare thee well, . . . . . Fare thee  
 hie. Then fare - well, my na - tive land, my na - tive land, my na - tive land, Then fare - well, . . . . . then fare - well, . . . . .

*Dim.* *pp*

. . . well, . . . All fare - well, and na - - tive land. All fare - well, all fare - well, and na - - tive land.  
 well, Fare thee well, Fare thee well, my na - - tive land, Fare thee well, fare thee well, my na - - tive land.  
 . . . . . Then fare - well, my na - - tive land, Then fare - well, then fare - well, - my na - - tive land.

*Cres.* *f* *pp*

# WHO IS A PATRIOT?

FROM "METROPOLITAN GLEE BOOK." 249

ALLEGRO MODERATO.

1. Who is a patriot firm and true, As were our sires de-part-ed? A no-ble race, A no-ble race, A no-ble

1. Who is a patriot firm and true, As were our sires de-part-ed? A no-ble race, A no-ble race, A no-ble

1. Who is a patriot firm and true, As were our sires de-part-ed? A no-ble race, A no-ble race, A no-ble

race of honored men, In freedom's cause, In freedom's cause true-heart - - - - - ed.

race of honored men, In freedom's cause, In freedom's cause true-heart - - - - - ed.

race— In freedom's cause true-heart - ed.

race of honored men, In freedom's cause, In freedom's cause, In freedom's cause true-heart - ed.

2. 'Tis not the man whose eye intent  
Is fixed on golden treasure;  
Who weighs the gain and counts the loss,  
Ere he commends the measure.
3. 'Tis not the man who views his kind  
As tools to serve and raise him;  
But he who loves his country's good,  
Whose generous acts will praise him.
4. This is a patriot, firm and true,  
May all good angels aid him;  
Whose heart is right, whose life is pure,  
Who serves the God that made him.
5. Such, brothers, is a patriot true;  
Such were our sires departed:  
A noble race of honored men,  
In freedom's cause true-hearted.

## PATRIOTIC SONG.

C. KREUTZER

*f* LIVELY and STRONG.

1. Free and hap - py are we, Free and hap - py are we! We raise to the Lord of ere - a - -

2. Free and hap - py are we, Free and hap - py are we! To crowns and to monarchs we kneel

3. Free and hap - py are we, Free and hap - py are we! The an - thems of We raise to the Lord of ere - - free - dom loud swell - -

- - tion, True King of each peo - ple and na - - - - tion, Songs to his glo - ry ad - dressed, Spring - ing all

not, The fear of the scep - tre we feel not; Fol - lowing conscience and right, Th' word of the

- - a - tion, True King of each peo - ple and na - tion. Ne'er let the land of the brave Be pressed by the

- - ing, As - cend from each hill - top and dwell - - - ing!



# PATRIOTIC SONG. (CONCLUDED.)

251

warin from the breast, Songs to his glo - - - ry ad - dressed, Spring - ing all warm from the

Lord is our light, Fol - low - ing con - science and right, Th'word of the Lord is our

foot of the slave, Ne'er let the land of the brave Be press'd by the foot of the

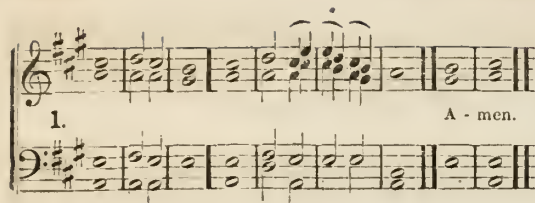
The first system of the musical score consists of four staves. The top two staves are in treble clef with a key signature of one flat (B-flat). The bottom two staves are in bass clef with a key signature of one flat (B-flat). The music is written in a common time signature (C). The lyrics are printed below the staves, with some words spanning across multiple staves. The first staff ends with a double bar line.

breast. Free and hap - py are we, Free and hap - py are we!

light. Free and hap - py are we, Free and hap - py are we!

slave! True sworn bro - thers are we, True sworn bro - thers are we!

The second system of the musical score also consists of four staves, maintaining the same key signature and time signature as the first system. The lyrics continue from the first system, with some words spanning across multiple staves. The second staff ends with a double bar line.

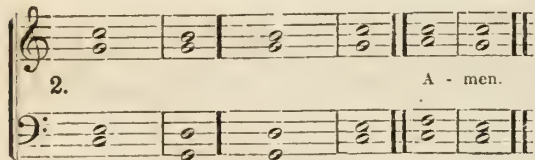


## SELECTION 1.

1. Blessed is the man that walketh not in the counsel of the ungodly, nor standeth in the way of sinners, nor sitteth in the seat of the scornful.
2. But his delight is in the law of the Lord, and in his law doth he meditate day and night.
3. And he shall be like a tree planted by the rivers of water, that bringeth forth his fruit, in his season.
4. His leaf also shall not wither; and whatsoever he doeth shall prosper.
5. The ungodly are not so, but are like the chaff which the wind driveth away.
6. Therefore the ungodly shall not stand in the judgment, nor sinners in the congregation of the righteous.
7. For the Lord knoweth the way of the righteous, but the way of the ungodly shall perish.
8. The Lord knoweth the way of the righteous, but the way of the ungodly shall perish. [Ps. 1.]

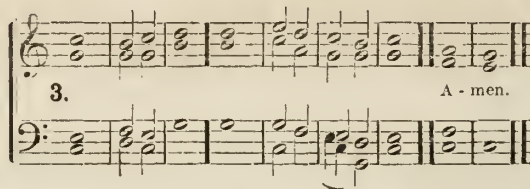
## GLORIA PATRI.

1. Glory be to the Father and to the Son, And to the Holy Ghost:
2. As it was in the beginning, is now, and ever shall be, World without end, A - men.



## SELECTION 2.—THE LORD'S PRAYER.

1. Our Father who art in heaven, hallowed be thy name:
2. Thy kingdom come, thy will be done on earth, as it is in heaven.
3. Give us this day our daily bread;
4. And forgive us our trespasses, as we forgive them that trespass against us.
5. And lead us not into temptation, but deliver us from evil;
6. For thine is the kingdom, and the power, and the glory, forever.



## SELECTION 3.

## CHORUS.

1. The earth is the Lord's, and the fullness thereof; the world, and they that dwell therein;
2. For he hath founded it upon the seas, and established it upon the floods.

## SOLO.

3. Who shall ascend into the hill of the Lord? and who shall stand in his holy place?

## CHORUS.

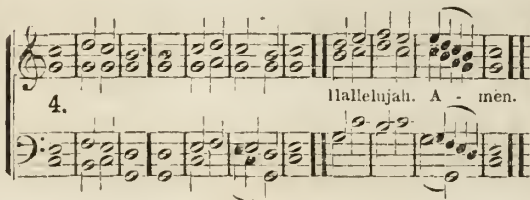
4. He that hath clean hands, and a pure heart; who hath not lifted up his soul unto vanity, nor sworn deceitfully.
5. He shall receive the blessing from the Lord, and righteousness from the God of his salvation.
6. This is the generation of them that seek him, that seek thy face, O Jacob.
7. Lift up your heads, O ye gates; and be ye lifted up, ye everlasting doors; and the King of Glory shall come in.
8. SOLO. Who is this King of Glory?

CHORUS. The Lord, strong and mighty; the Lord — mighty in battle

9. Lift up your heads, O ye gates; even lift them up, ye everlasting doors; and the King of Glory shall come in.

10. SOLO. Who is this King of Glory?

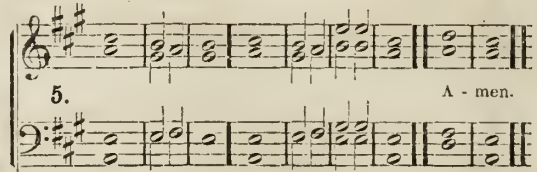
CHORUS. The Lord of hosts, He is the King of Glory. [Ps. xxiv.]



## SELECTION 4.

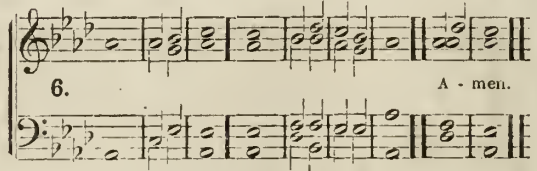
1. I was glad when they said unto me, let us go into the house of the Lord.
2. Our feet shall stand within thy gates, O Jerusalem, Jerusalem is builded as a city that is compact together.

3. Whither the tribes go up; the tribes of the Lord, unto the testimony of Israel, to give thanks unto the name of the Lord.
4. For there are set thrones of judgment, the thrones of the house of David
5. Pray for the peace of Jerusalem, they shall prosper that love thee.
6. Peace be within thy walls; and prosperity within thy palaces.
7. For my brethren and companions' sakes, I will now say, Peace be within thee.
8. Because of the house of the Lord our God, I will seek, will seek thy good. [Ps. cxviii.]



## SELECTION 5.

1. Blessed are the dead, who die in the Lord, from henceforth:
2. Yea, saith the Spirit, that they may rest from their labors; and their works do follow them. [Rev. xiv. 13.]
3. Blessed and holy is he that hath part in the first resurrection: On such the second death hath no power.
4. But they shall be priests of God and of Christ, and shall reign with him a thousand years. [Rev. xx. 6.]
5. Unto him that loved us, and washed us from our own sins in his own blood.
6. And hath made us kings and priests to God and his Father; to him be glory and dominion forever and ever. [Rev. i. 5.]

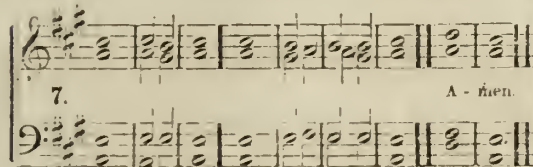


## SELECTION 6.

1. Out of the depths have I cried unto thee, O Lord.
2. Lord, hear my voice; let thine ears be attentive to the voice of my supplications.
3. If thou, Lord, shouldst mark iniquities, O Lord, who shall stand.
4. But there is forgiveness with thee, that thou mayest be feared.

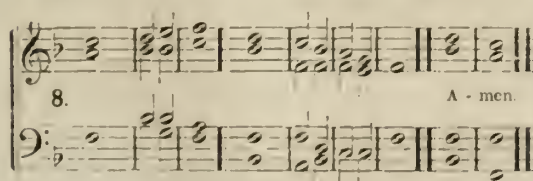


5. I wait for the Lord, my soul doth wait, and in his | word. .do I | hope.  
 6. My soul waiteth for the Lord more than they that watch for the morning. I say, more than .they that | watch- for the morning.  
 7. Let Israel hope in the Lord : for with the Lord there is mercy, and with him is | plenteous re- | demption.  
 8. And he shall redeem Israel from | all — | his in- | iquities. [Ps. cxxx.]



## SELECTION 7.

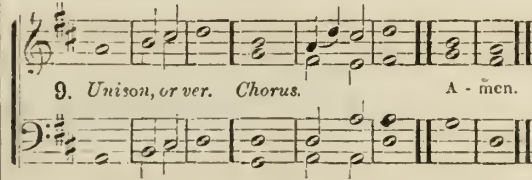
1. God be merciful unto us, and bless us : and cause his face to shine up on us.  
 2. That thy way may be known upon earth, thy saving health a- | mong all nations.  
 3. Let all the people praise thee, O God, let | all the people | praise thee.  
 4. O let the nations be glad, and sing for | joy ; for thou shalt judge the people righteously, and govern the na- | tions up- on the earth.  
 5. Let the people praise thee, O God, let all the peo- | ple praise thee.  
 6. Then shall the earth yield her increase : and God, even our | own God will bless us.  
 7. God shall bless us ; and all the ends .of the | earth shall fear him.  
 8. God shall bless us ; and all the ends of the | earth shall fear him. [Ps. LXVI.]



## SELECTION 8.

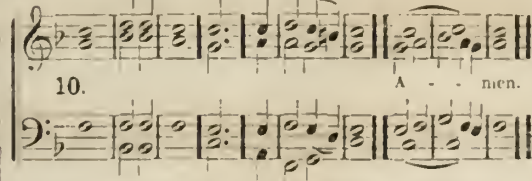
1. O give thanks unto the Lord : call upon his name ; make known his deeds a- | mong the | people  
 2. Sing unto him, sing psalms unto him : talk ye of | all his | wonders | works.

3. Glory ye in his holy name ; let the heart of them rejoice, that | seek the | Lord.  
 4. Seek the Lord, and his strength : | seek his | face. .ever, more.  
 5. Remember his marvellous works that he hath done : his wonders, and the judgments | of his | mouth ;  
 6. O ye seed of Abraham his servant, ye | children .of | Jacob . his | chosen.  
 7. Glory ye in his holy name ; let the heart of them rejoice, that | seek the | Lord.  
 8. Seek the Lord, and his strength ; | seek his | face. .ever- , more.



## SELECTION 9.

1. I will lift up mine eyes unto the hills, from whence | cometh . my | help.  
 2. My help cometh from the Lord, which made | heaven . and | earth.  
 3. He will not suffer thy foot to be moved : he that keepeth thee | will not | slumber.  
 4. Behold he that keepeth Israel, shall not | slumber. nor | sleep.  
 5. The Lord is thy keeper ; the Lord is thy shade upon thy | right — hand  
 6. The sun shall not smite thee by day, nor the moon by | night.  
 7. The Lord shall preserve thee from all evil ; he shall pre- | serve thy | soul.  
 8. The Lord shall preserve thy going out, and thy coming in, from this time forth, and even for- , ev-er- , more. [Ps. cxxi.]



## SELECTION 10. — HUMBLE DEVOTION.

From the recesses of a lowly spirit,  
 My humble prayer ascends—O Father, | hear it !  
 Borne on the trembling wings of fear and meekness :  
 For- | give its | weakness.

I know—I feel how mean, and how unworthy  
 The lowly sacrifice I | pour be- fore thee ;  
 What can I offer thee, O Thou most holy !

But | sin and | folly.

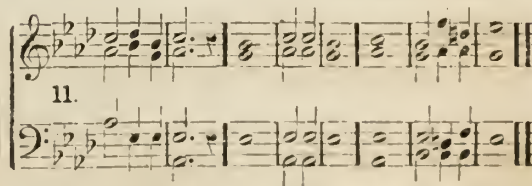
Lord, in thy sight, who every bosom viewest,  
 Cold in our warmest vows, and | vain our | truest ;  
 Thoughts of a hurrying hour—our lips repeat them—  
 Our | hearts for- | get them.

We see thy hand—it leads us—it supports us ;  
 We hear thy voice—it counsels, .and it courts us ;  
 And then we turn away ! and still thy kindness  
 For- | gives our | blindness.

Who can resist thy gentle call, appealing  
 To every generous thought and grateful feeling !  
 Oh ! who can hear the accents of thy mercy,  
 And never | love thee.

Kind Benefactor ! plant within this bosom  
 The | seeds of holiness, | and let them blossom  
 In fragrance, and in beauty bright and vernal,  
 And spring e- | ternal.

Then place them in those everlasting gardens,  
 Where angels walk, and seraphs are the wardens ;  
 Where every flower, brought safe through death's dark portal,  
 Be- | comes im- | mortal,  
 BOWRING.



## SELECTION 11. — "THY WILL BE DONE."

"Thy will be done" || In devotions way  
 The hurrying stream of life may run ; ||  
 Yet still our grateful hearts shall say,  
 "Thy will be done"

"Thy will be done" || If o'er us shine  
 A gladdening and a prosperous sun, ||  
 This prayer will make it more divine—  
 "Thy will be done."

"Thy will be done" || Though shrouded o'er  
 Our path with gloom, || one comfort—one  
 Is ours :—to breathe, while we adore,  
 "Thy will be done." BOWRING

Cross by repeating the first two measures—"Thy will be done."



# I N D E X.

## PART FIRST.—THE SINGING-SCHOOL.

### ROUNDS AND EXERCISES.

As a band of brothers..... 52  By the rivers of Babylon ..... 61 Bells are ringing..... 61  Come, O come away..... 45 Come, come, come..... 47 Come, and march with me .... 51 Come, and sing a merry song.. 53 Charming little valley..... 63  Deal with another ..... 64  Ever blooming..... 62 Echo..... 46  Good Night ..... 48 Good Night ..... 61 Green the grass is springing... 37 Gather rose-buds..... 62	Hail to the month ..... 45 Hark! the distant clock ..... 49 Hallelujah ..... 50 Hallelujah! Amen ..... 51 Hard things before us..... 53 How sweet to be roaming ..... 53 Humble is my little cottage ... 54 Hallelujah ..... 57 How can I forget thee..... 58 How shall I count..... 59 Haste, O haste away..... 59  I am a falling leaf..... 54 In the field..... 56 If we in harmony ..... 58 In summer morn..... 64  Join we all..... 56 Join with me ..... 58 June, lovely June ..... 61	Keep thy heart..... 64  Like a May-day..... 56 Love God with all your soul... 64  May-day..... 46 Morning bells..... 47  Now we'll sing ..... 48 Now the day is gone..... 53 Now the sun sinks in the west. 56 Now abideth Faith ..... 56  O Music..... 45 O sing praises ..... 59 O that I had wings..... 62  Salvation belongeth unto the Lord 37 Sing, Good Night..... 58	Softly, gently..... 63  The pastures are clothed..... 50 The cheerful day..... 50 To the praise of Truth..... 50 The way-worn Traveller ..... 51 Three things are sought for ... 53 Thou, poor bird..... 55 The morning flowers..... 56 The merry month ..... 56 The noblest hero..... 58 Take these flow'rets ..... 63 The bell doth toll..... 64  Village Bells ..... 48  Would you be loved by others. 46 What you've to do..... 46 Whether you whisper..... 48
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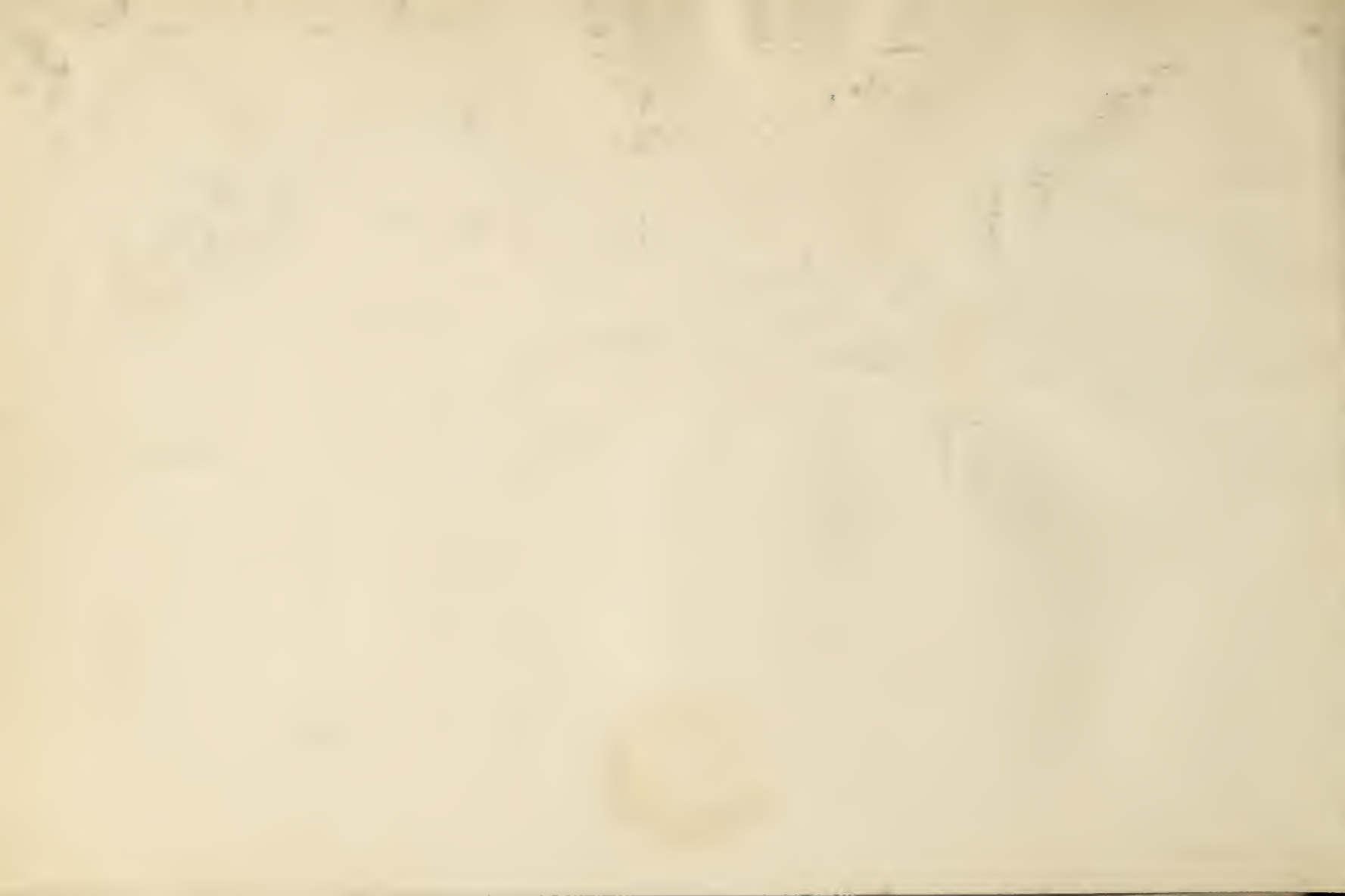












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